

Museum News

May/June 1977



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Museum News

Keeping Tradition Alive/35

Ludy Biddle

A report on the phenomenal growth of Native American cultural centers and the reasons behind it

Reclaiming Cultural Artifacts/43

Richard Hill

The relationship between the Hodenosaunee and one historical society proves that the return of artifacts can be mutually beneficial.

A Successful Interpretation of a Sacred Subject/47

Ellen Bradbury

Thorough research and community support made the exhibition of sacred Ghost Dance costumes an instructive experience for Indian and non-Indian audiences alike.

Two Specialized Training Programs

New Staff for a New Museum/50

George I. Quimby and James D. Nason

Bringing a Unique Perspective to Museum Work/53

Charles A. Dailey

These programs train Native Americans to assume active roles in the preservation, documentation and exhibition of their cultural heritage.

Pioneers in American Museums: Charles P. Wilcomb/55

Melinda Young Frye

A profile of an original and dedicated museum professional who was the first curator of the Oakland Museum

Departments **From the Director/3**
In-House/4
Commentary/7
International/17

Conservation/25
Editor's Notes/31
Books/63

Cover

Members of the Red Earth Performing Arts Group, the only active all-Indian theater company in the United States. AAM annual meeting delegates will see a special performance by the group at Daybreak Star in Seattle.

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**The Journal of the
American Association
of Museums**

Volume 55, No. 5
May/June 1977

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MUSEUM NEWS is published six times a year, January/February, March/April, May/June, July/August, September/October and November/December, by the American Association of Museums, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007. Annual subscription rate for AAM members is \$12, which is

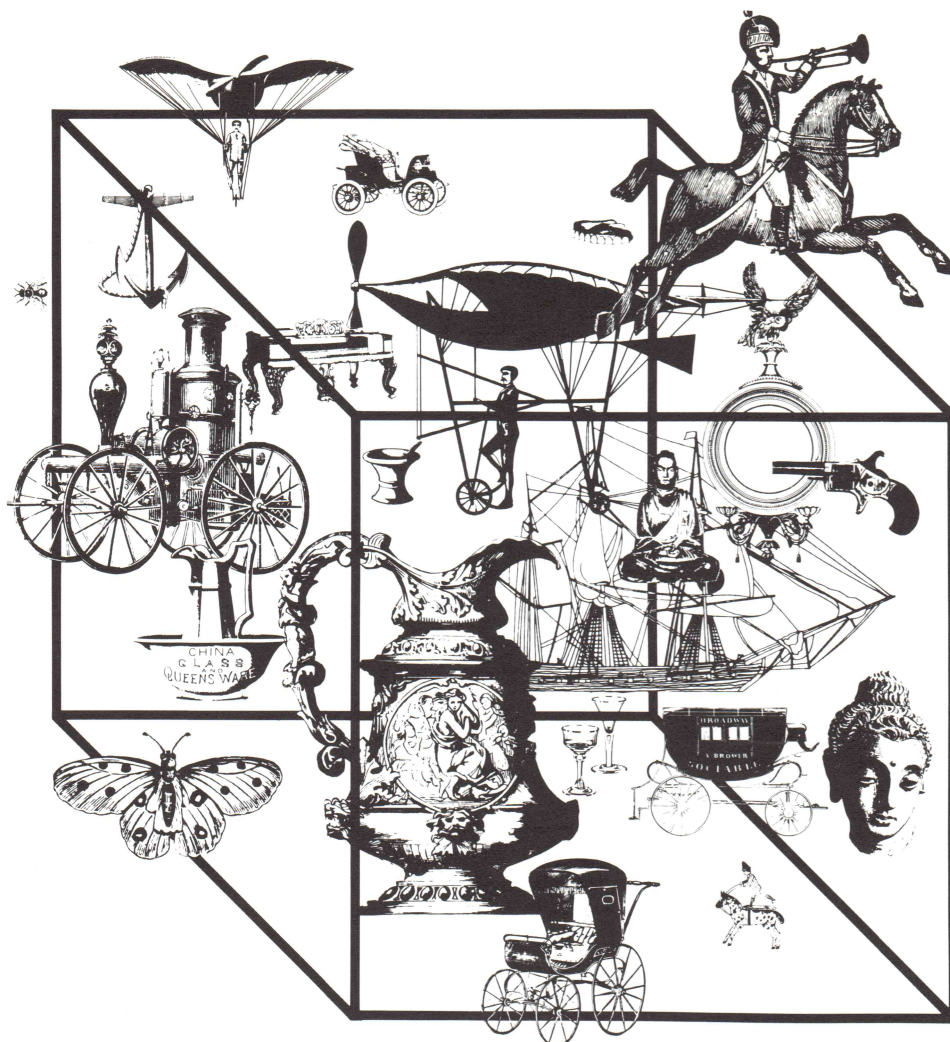
included in membership dues. Copies are mailed to all members. Single copy, \$2.

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ington, D.C. and additional mailing offices.

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From the Director

We are grateful to the museums of Seattle for being hosts to the AAM for its 72nd annual meeting. When the association was founded in 1906 there was already a well-established group of museums in the state of Washington. The Thomas Burke Memorial Museum was founded in Seattle in 1885, followed shortly by the Washington State University Herbarium in 1890 (the same year as the founding of the Tacoma Art Museum), and the Charles R. Connor Museum four years later, both on the state university campus in Pullman; Seattle's Museum of History and Industry appeared in 1914, while the Seattle Art Museum opened to the public in 1917. In their early awareness of the educational importance of museums to history, the arts and sciences, as in their pioneering attempts to solve environmental problems through cooperative efforts of public and private groups and individuals, the state and the city have provided outstanding examples for the rest of us in our own communities throughout the United States.

With an emphasis on both the practical and the theoretical, with sessions ranging from funding problems to educational theory, from conservation and security to ethics, we believe that the program of the annual meeting shows a similar consciousness of today's issues in the scientific and cultural world of museums.

Although the program emphasizes professionalism and the maintenance of standards, it also reflects such new phenomena as the recent growth of ethnic cultural centers, especially Native American and Hispanic. The latter present a very new development. Spontaneously across the country, wherever there is a concentration of people of Hispanic heritage, there has arisen, mostly within the last year or so,

an Hispanic culture center or museum, established by creative-minded members of the community, often without awareness that other such institutions were springing up in other parts of the country at the same time. Various representatives of the Hispanic leadership involved in this vital development are participating in the Seattle conference.

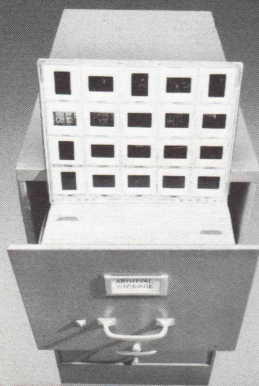
Because the Northwest is a center of American Indian culture, it has also become a center of the renaissance of Native American culture, another effort to rediscover roots. The heightened consciousness of the value of these ethnic traditions is shown not only by the proliferation of cultural centers that celebrate them, but also by the interest in the artistic, literary and musical expression derived from these traditions. The recent presentation of David Amram's "Trail of Beauty," based entirely on American Indian musical themes, and its enthusiastic reception by audiences in the nation's capital, is an example of this interest, as is the growing concern on the part of thoughtful Americans at the destruction and exploitation of historic sites, and the illegal traffic in cultural artifacts. These last concerns are issues upon which the AAM has taken a stand.

We hope that the variety of the Seattle program reflects the diversity of our membership, itself an expression of the richness which museums can, with proper support, bring to community life. With the help of the Institute of Museum Services which the AAM has worked hard to support from its inception in Congress through the struggle for proper funding, museums of all disciplines should be able to gain much needed basic financial assistance, not merely the occasional

project support that has been limited too often in the past to art and history museums at the expense of institutions of science and technology. The increased awareness of the AAM membership of the importance of what goes on in Washington has resulted in an increased response to issues as they come up on the Hill, and an increased influence on the course of events in our favor. This democratic participation in the governmental process is earning us greater respect in Congress, thereby enhancing our future chances as well. Your Washington office is in constant touch with our friends in Congress, and is making a consistent effort to represent and interpret the needs of museums to them. Through *Aviso* and special bulletins we will keep all of you informed so that, together, we can act effectively for the cause we serve. Δ

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In-House

Museum professionals are gluttons for information. To satisfy this appetite, we have compiled a list of the magazines and newsletters that are published by the regional conferences of the AAM, and the costs for receiving them.

New England

NEC News is a handsome quarterly newsletter, edited by Patricia Nick, the executive director of the conference. There are regular reports on regional activities, area workshops, short news notes on museums in the region and a column that lists personnel changes. There is a special \$5 subscription for those outside the region. Questions should be directed to Patricia Nick at the DeCordova Museum, Sandy Pond Road, Lincoln, Mass. 01773.

Northeast

The Museologist, a quarterly, combines up-to-date information on grants, exhibitions and restoration activities, with feature articles on a wide variety of subjects. The dues for the conference are \$5. For information write to the editor, Walter Dunn, at the Buffalo and Erie County Historical Society, 25 Nottingham Court, Buffalo, N.Y. 14216.

Midwest

The Midwest Museums Quarterly, edited by Larry Hoffman at the Davenport Municipal Art Gallery, has been redesigned and will explore a particular subject in depth each issue, in addition to reporting regional news and activities. There will be an extra issue this year to celebrate the MMC's 50th anniversary. A subscription is \$5 to individuals outside the region. Inquiries should be addressed to Donna Turner, Columbus Gallery of Fine Arts, 480 E. Broad St., Columbus, Ohio 43215.

Mountain Plains

The Mountain Plains Museums Newsletter, with its bright and instantly recognizable cover, is published quarterly and has a new editor, Sally Black at the Maxwell Museum of Anthropology in Albuquerque. To a greater extent than

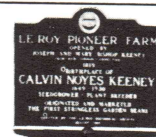
any of the other regional publications, this newsletter features regular reports from regional officers and committees, as well as reports on the activities of each state in the region and columns from special interest groups. Membership dues are \$5; the secretary-treasurer of the region is Lorena Orvananos, Dwight D. Eisenhower Library, Abilene, Kans. 67410.

West

The Western Regional Conference Newsletter is a well-designed quarterly, edited by Gerrit C. Cone at the Tucson Museum of Art, that successfully combines news with technical information and short feature articles. Membership for individuals is \$7.50. Questions about membership should be directed to Beverly Inman, P.O. Box 1121, Up-land, Calif. 91780.

Southeast

Inside SEMC is a bimonthly newsletter that will be augmented once again by the regional journal, *SEMC Notes*. Information about the region appears state by state. *SEMC Notes*, which won an award in 1975, publishes feature and technical articles written by members of the region. *Inside SEMC* is edited by John Ellington at the North Carolina Museum of History, Raleigh; the editor of *SEMC Notes* is Paul Thompson at the Lowe Art Gallery, Coral Gables, Florida. Membership dues are \$10 and should be directed to Mae Woods Bell, Rocky Mount Children's Museum, Rocky Mount, N.C. 27801. Δ



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May we suggest you contact Perry T. Rathbone, Director: *Special Collections*, who will be attending the American Association of Museums' Annual Meeting in Seattle, May 29-June 2.



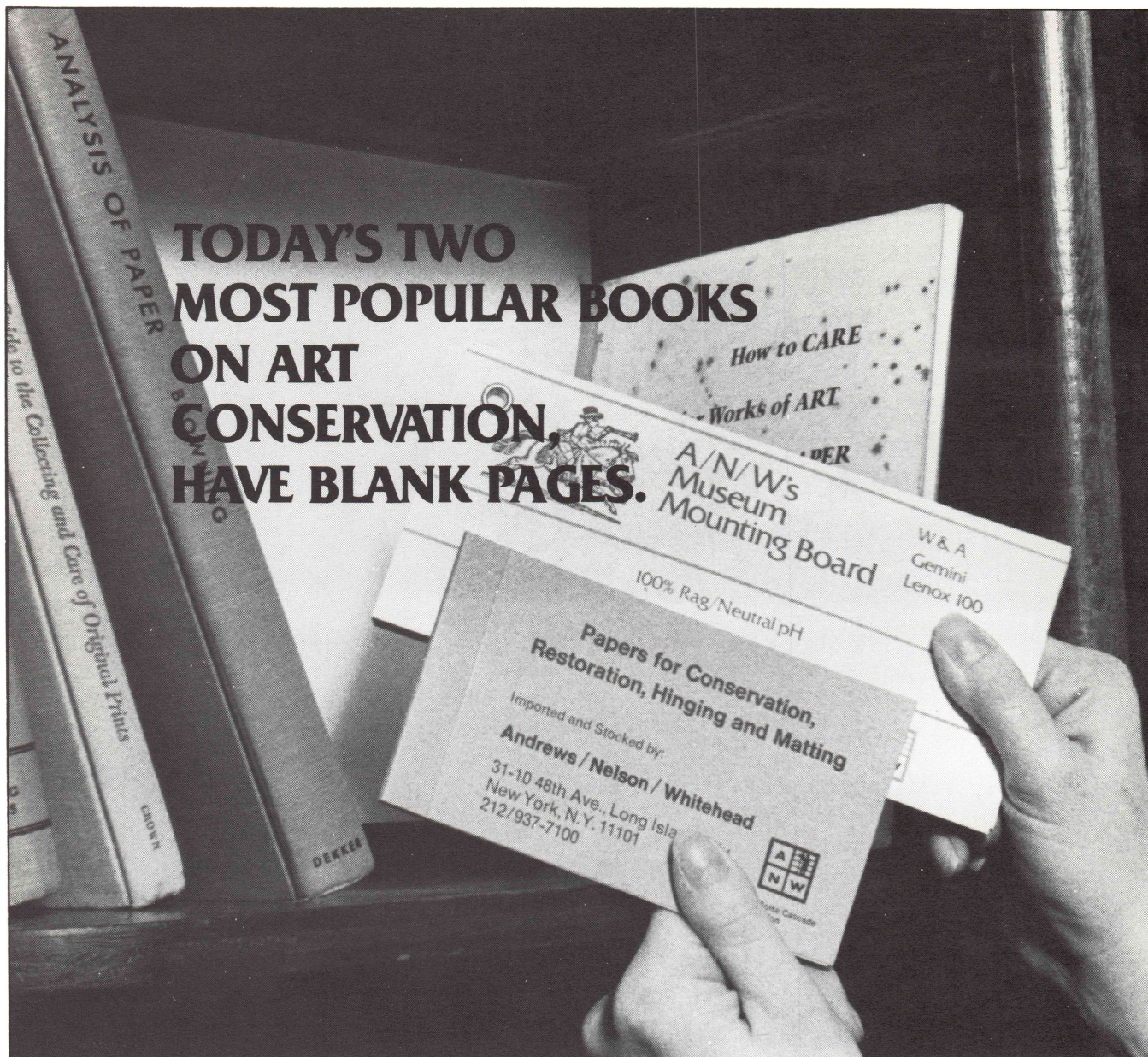
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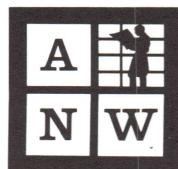


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Commentary

Last September, California Governor Jerry Brown signed into law a controversial bill (AB 1391) that provides royalties to artists whose works are resold at a profit. The law, which took effect January 1, requires that when a painting, sculpture or drawing by a living artist is sold for \$1,000 or more in California, or in another state by a California resident, the seller or the seller's agent must pay the artist

five percent of the gross resale price. MUSEUM NEWS asked for two commentaries on the new law, which has fueled the continuing, heated debate over royalties for artists. Rubin Gorewitz, a New York accountant and president of A.R.T., Inc. (Artists Right Today), was influential in the bill's passage; Albert Elsen, professor of art history at Stanford University, is among its critics.

Pro

Rubin Gorewitz

The new California Resale Royalties Law is probably one of the few laws in existence that benefits everyone, from artists and collectors to museums and the general public.

The most obvious benefit is to the artist, who will receive additional income in the form of royalties. The artist also will know the physical location of his or her art work—an advantage when museum retrospectives are organized—as well as their current resale prices.

The collector benefits from the law in the following ways:

▲ A collector may now be classified as an art *investor*, receiving tax advantages a collector does not have. For example, if an art work is sold at a profit, both the collector and the investor must pay capital gains tax. If the art work is sold at a loss, the investor can deduct the loss but the collector cannot. The investor also may deduct business expenses related to art purchases and sales, such as insurance, commissions, subscriptions and memberships.

▲ The art owner will be able to obtain insurance more readily and at a lower price, since in addition to owning the art work, the collector owns a part of the artist. The artist therefore will be willing and able to help the collector by certifying that the work is not fraudulent or

Con

Albert Elsen

Next to unjust wars fought in its name, civilization is most often cursed by bad laws. One of the tragedies of California's AB 1391, the law providing residual rights to artists, is that little legislation has been passed for the artist. Not only that, the law is blatantly bad.

First and worst of all, it is unconstitutional in several areas: It infringes on the domain of the federal copyright law. It permits a state to interfere in interstate and international commerce, not for the welfare of all its citizens but for a few. It imposes a use tax on out-of-state art sales by California citizens. And finally, the retroactive section violates contracts made before the bill's passage and confiscates private property. Not even the law's most ardent supporters defend it against these charges, but admit "there are serious constitutional issues." They have ignored the failure of comparable legislation in Europe and the damage to the French auction business. Since there are no criminal penalties for failure to observe the California law, this badly crafted bill invites evasion and disrespect for the law. Enforcement is left to the artist, but what serious artist wants to take time from creation for book-keeping, detective work and litigation?

(continued on next page)

(continued on page 12)

Commentary

Gorewitz, from page 7
stolen. The insurer will know that in the event of damage, the artist will help supervise the work required to restore the art work to its original value.

▲ The artist will provide the buyer with a complete provenance and a certificate of authenticity, including the names of all previous owners, the prices they paid for the work, and the art work's exhibition history. This documentation will aid the owner in the resale of the work.

▲ Bank loans will be more readily available to buyers because lenders will have complete information about the work's appreciation in value and can easily determine that the work is a good risk.

▲ Since the artist will know where to reach the present owners of his or her work in the event a museum plans a retrospective, the law provides the advantage of visibility for the collector. Museum exhibitions, catalogs, and newspaper and maga-

zine articles enhance the value of the art works.

▲ The law will deter theft, since stolen art cannot be registered legally.

The cost to the collector is nominal, since the five percent royalty will be tax deductible. If one is in the maximum tax bracket for federal and state taxes, the net cost will be approximately two percent. This percentage is a very small amount to pay for all the benefits the law provides.

The dealer benefits from the new law when any one of the artists he or she represents benefits, since it is the dealer who is the agent, patron and manager of the artist. Anything that will benefit the artist is to the dealer's best interest. The dealer also shares many of the collector's advantages. Having the artist available to restore the work, for example, is a good selling point.

The law does not benefit just the art world. If similar national legislation were passed, the federal government probably would receive more tax revenues since all sales would become public knowledge. Those rare instances when purchases or sales might not be reported would be eliminated because the royalty law requires that this reporting be made. The general population would benefit from a lighter tax burden if more tax revenues are received. The law also would make our cultural products more accessible. Our future heritage would be protected by preserving our present art.

Museums of course will benefit from knowing the whereabouts of works of art when a retrospective is organized. When such an exhibition is hung, it will be an advantage to have the artist's free advice and indirect supervision in the restoration of pieces that may have been damaged.

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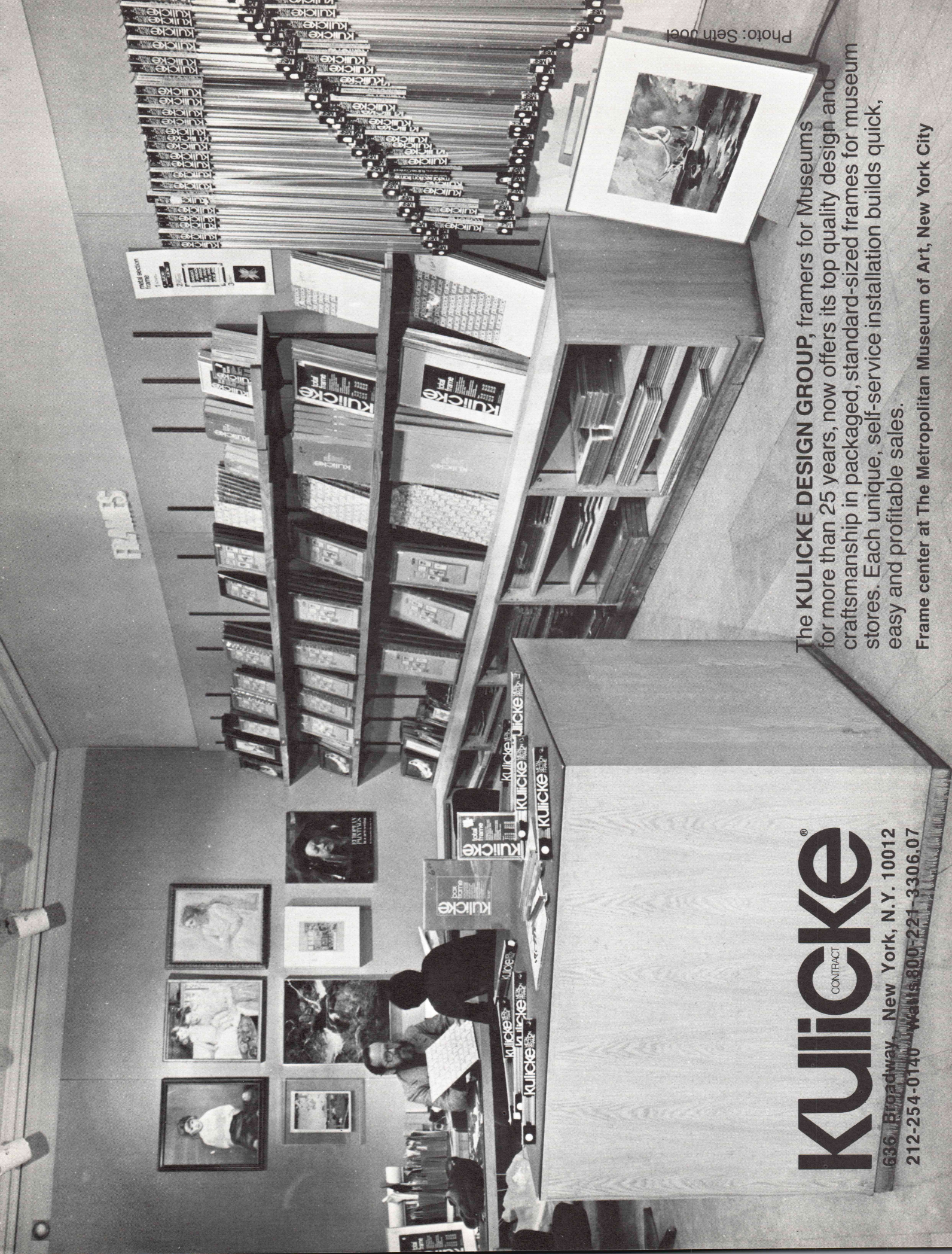


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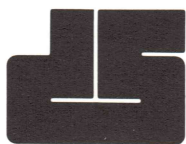
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Commentary

Weaknesses of the Law

When I met in California recently with some of the outspoken opponents of this law, we discussed its weaknesses. One of our suggestions was to convene an informal "tribunal"—attorneys, a judge, a government representative—to discuss some possibly unconstitutional provisions of the law. This tribunal could resolve amicably some of the most commonly heard arguments, which include:

▲ The grandfather clause. Why should a collector be penalized for buying a work 10 years ago and selling it after January 1, 1977? Perhaps the informal tribunal could conclude that the law should not be retroactive.

▲ Out-of-state sales. If this tribunal determines that one state cannot impose royalties on out-of-state sales, then the law could be so amended.

▲ Dealers say that in order to help an artist, they might purchase an art work but do not want that purchase to be treated as the official first sale. A simple amendment could waive the royalty payment that is made on a first sale to a dealer. The dealer's sale of the work would then be considered the first sale.

▲ Collectors complain that the law does not permit the dealer's commission to be deducted from the gross sales price to determine whether the art work was sold at a profit. The law could be amended to provide for royalties based on the net sales price.

▲ Artists say that they would like the royalties to go to their heirs. One compromise would be for royalties to go to the surviving spouse until the spouse's death, when payments would end. Or royalties could go to the heirs for a period of five years after the artist's death, or until the surviving children reach age 18.

▲ Some contend that the fact that the law applies only to sales over \$1,000 discriminates against the artist whose work has a low market

value. The minimum sale price could be changed by amendment to another more reasonable dollar amount determined through a simple referendum to a selected group of people.

▲ Many complain that artists would have to bring suit in order to enforce the law. If this is a legitimate complaint, I am sure it would be possible to amend the law to include criminal penalties and punitive damages. For example, if a seller does not pay a royalty within a five- or six-month period and is taken to court by the artist, the payment could be increased to 10 times the original royalty amount. These penalties would encourage people to make royalty payments promptly.

There are a number of other arguments. Most collectors, for example, feel that the five percent royalty is a reasonable amount, but they do not want to be bothered with paper

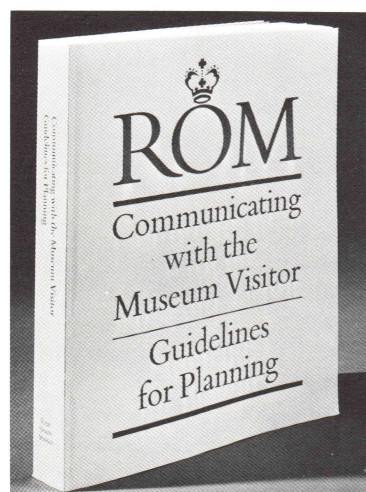
work. This is not a problem for ASCAP and BMI, which pay millions of dollars in royalties each year on behalf of various artists and have been doing so since 1909. There are organizations that would accomplish this paper work for collectors and artists and are interested in obtaining the additional business. SPADEM, a group in France that has existed since 1896, has collected and paid the *droit de suite* royalties to artists and their heirs for a long time. The International Art Registry, the United States Art Registry and other groups in the process of being formed could serve the same function in this country.

Some Californians complain that their state is being singled out. However, it is hoped that the California law will be the first step toward national legislation. Californians who feel discriminated against should help those of us who are working for the passage of a

national law so that there will be equal treatment across the country.

The weaknesses of the resale royalties law are not insurmountable. Since its good points so greatly overshadow its bad points, intelligent people should be able to compromise and find a workable solution. It is always easier to amend an existing law than to try to abolish it altogether.

The most positive result of this debate is the new awareness of artists' problems that has surfaced in the art community. The royalty law is one of 36 programs Artists' Rights Today is trying to initiate and implement nationally. We hope that the debate about royalties will move to national forums in other vital areas to keep artists healthier, alive longer and improve their creative output, in turn benefiting all the members of the art community and ultimately the entire population and generations to come. △



Communicating with the Museum Visitor: Guidelines for Planning

Communicating with the Museum Visitor: Guidelines for Planning is a study commissioned by the Royal Ontario Museum to assist in the development of a comprehensive exhibit programme. It is the synthesis of intensive research carried out at other museums and of the findings of experts in a variety of fields that affect communication with the museum visitor. The document was written without reference to existing exhibits or specific institutional constraints, and therefore will be a valuable resource for all those institutions and individuals involved in the conceptualization, design, preparation, operation, and evaluation of museum exhibits.

The guidelines are organized into two major sections. The first section deals with issues of consequence to a museum as a whole; the second deals with the specific issues relating to the design of an individual gallery or exhibit.

Both of these sections stress the importance of developing appropriate administrative procedures to formulate a museum-wide strategy for communicating with the public and for producing effective exhibits. A third section provides a reference list and a series of appendices with detailed information on a number of complementary topics.

Museum planning is a complex process that involves large numbers of people, highly specialized and technical knowledge, and costly and time-consuming techniques. **Communicating with the Museum Visitor** is not a textbook or a manual for gallery and exhibit design. It is, instead, intended as a flexible information resource that can assist individuals both to make educated judgments in their own fields, and to understand the implications of decisions made by those in other disciplines.

Communicating with the Museum Visitor: Guidelines for Planning is available at \$50.00 a copy, postage paid.

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ROM

Commentary

Elsen, from page 7

It is incredible that the law's defenders declare that what is important is to establish the principle of perpetual bonus for the artist. What they do not answer is how this principle supersedes the Constitution. The idea of perpetual bonus is at best dubious. It is based on the conspiracy theory that the art world denies the artist a just economic return on the profitable resale of his or her work, and that the artist otherwise derives no benefit from the work's appreciated value. Artists do benefit from profitable resale because the new fair market values affect unsold and future works. What the law's naive supporters overlook is that most art depreciates in value and that collectors take a financial beating more often than not on the resale of young artists' work. AB 1391 is the artist's no-fault insurance.

The law's cruelest deception is that it claims to help needy young

artists. In fact, it is a law to make successful artists richer. Art Dealers Association estimates show that less than one percent of the work of living artists appreciates in value. Of the more than 100,000 artists in America (according to the last census), only a handful have a profitable resale market above \$1,000. The law affects living artists all over the world, so that Henry Moore and Joan Miró are its beneficiaries, not the struggling young artist who is looking for his first show in Los Angeles.

At best, the law is unfair. It discriminates against California dealers and collectors. What out-of-state collector who is sane will send works to be sold in California? Parke Bernet refuses to auction the work of living artists in that state. The resulting loss of just the sales tax on art sold in California will be substantial. The incredible five percent royalty on the gross sale price, not the net, will cut deeply into the

profits of dealers who rely upon resale of established artists' work to make up for losses in showing new artists, and it may force them to curtail those efforts. Printmakers and artists in fiber and clay are discriminated against by exclusion from the law, but in fact their work is now more attractive to collectors because it will not be taxed on profitable resale. (The printmaker who argues for inclusion in an amended law is cutting his own throat.) Art museums in the state are hurt because the law discourages California collectors from collecting and donating works of living artists. Museums must also pay five percent of the gross when these works are resold in order to raise funds. It is not surprising that museums have lined up against the law.

Rubin Gorewitz, the law's guru, argues that for the first time artists can keep track of their works because sellers must notify them on



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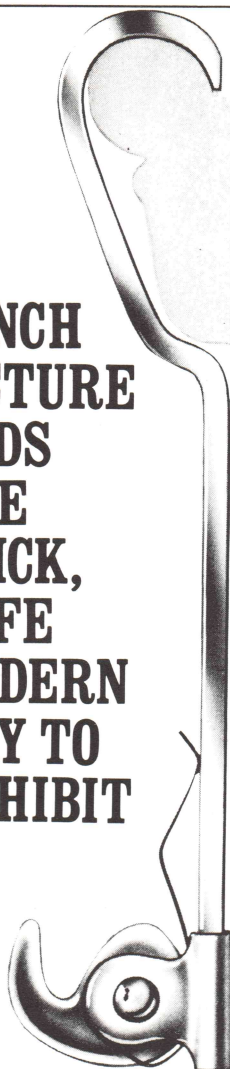
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Commentary

resale. This implies that the interested artist could not do so before, which is not true—they had dealers to help them. It also implies that sellers will comply with a law they feel is unconstitutional. And any number of artists have had retrospectives without AB 1391.

Gorewitz claims collectors benefit because they can list themselves as investors or speculators for tax purposes. (This seriously misrepresents the law; as the Wrightsman case made clear, one cannot both enjoy art as a collector and have the tax benefits of an investor.) Gorewitz's other specious arguments include the suggestion that the law makes possible new services to the collector, such as the artist's support for loan applications on the basis of sales records. (Dealers can already do this without raising conflict of interest questions.) Also, he suggests artists will

be willing to give authentication and restore damaged works, although artists already do this willingly as a matter of professional pride.

Finally, we are told the law gives the artist a new dignity and professional respect in the eyes of the public. To the extent that laws can do this, the U.S. copyright law again preempts that function. When we are told that it is imperative to raise the artist's status, we are not told to what level. Like any other professional, the artist achieves status through performance.

Because it was rushed through the state legislature at the last minute, AB 1391 is known as the "midnight bill." Not a single dealer, museum director or collector, other than the law's author Alan Sieroty, was consulted. Sieroty's office did not notify these groups of the hearings. (The

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Commentary

law's defenders, including the California Arts Council, argue that notices were sent to the newspapers, but no opponent ever saw such notices.) Some legislators who voted for AB 1391 confused it with another bill already passed.

Attempts now will be made to cosmeticize the law through amendments, but its basic unconstitutionality will remain. A consortium of dealers and collectors will challenge this in the courts. Governor Brown, who approved the bill against the advice of his legislative secretary, is awakening to the disaster he signed into law.

Though well intentioned, the bill was sponsored by groups naive to the art world who failed to see it as a system. Damage to the sectors of selling, collecting and conserving can only harm the artist. That is why so many serious and successful artists in California strongly opposed the resale royalties law. △

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new publications

Conference Proceedings for 2001: *The Museum and the Canadian Public*
Ottawa, CMA, 1976.

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MUSEUM REGISTRATION METHODS,
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This fully revised third edition will be available by fall 1977. With the support of a grant from the National Endowment for the Arts, this important book is being thoroughly updated, expanded and redesigned. Registrars, administrators, students and others in the museum field will welcome the return of the manual that has guided museum registration practices for nearly 20 years. New information on computerizing collections and a glossary of terms are among the several added features. Price to be announced.

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edited by Diana D. Menkes

A reference work based on the wide-ranging experience of the International Committee on Museum Security, this book-length analysis explores in detail the subject's diverse components—from architectural planning to the psychological aspects of guarding, from sophisticated anti-intrusion devices to simple detectors that can be built for \$1. Its 12 chapters also discuss protection against fire, vandalism and environmental damage, internal security and inventory control.

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International

A Report on the Storage Conference

Museums throughout the world are confronted with complex problems associated with the quality of storage facilities for their collections. Inadequacy of space in terms of cubic content may be the most obvious of these problems, but the generally poor design of existing storage areas and the absence of satisfactory standards to apply in planning for future facilities are of equally critical concern.

The first major effort to analyze and evaluate the dimensions of the museum storage issue, and to investigate potential solutions, took place during an international conference held from December 13-17, 1976 in Washington, D.C. The meeting was organized by UNESCO and

This is a summary of the final report on the International Conference on Museum Storage.

the International Council of Museums, with the cooperation of the ICOM Committee of the AAM and the United States National Commission for UNESCO. In addition to the financial support of UNESCO, the meeting was made possible by a grant from the National Museum Act, administered by the Smithsonian Institution.

The conference brought together, as participants and observers, more than 250 museum professionals, conservators, information specialists, architects, planners and representatives of industries whose products lend themselves to museum storage applications. Paul Perrot, vice president of ICOM and assistant secretary of museum programs at the Smithsonian Institution, was chairman of the meeting. Nana-Kow Bondzie, executive secretary of the Ghana Museums and Monuments Board, was elected vice chairman, and M. D. McLeod, director of the

Museum of Mankind, London, was elected chairman of the drafting committee. UNESCO was represented by Gerard Bolla and Yudhishthir Raj Isar.

The meeting was divided into two parts. The first part was devoted to three days of seminar sessions involving 11 specialists invited by UNESCO and ICOM as chief participants. These participants were from Canada, the Federal Republic of Germany, Ghana, Iraq, Japan, Mexico, the Netherlands, Switzerland, the United Kingdom and the United States. In addition, there were 10 observing participants and 33 unofficial observers who represented a wide range of professional interests.

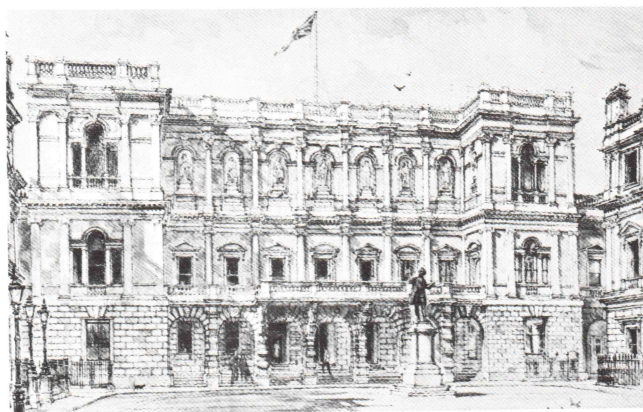
The second part of the conference consisted of open sessions. Over 150 members of the museum profession and others generally concerned with the welfare of museums attended

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Paul Perrot, chairman of the conference, seated on left, and Nana Kow Bondzie, vice chairman, with the official participants in the conference

these sessions, which were organized to permit a free exchange of views between the audience and the participating specialists. Several of the papers presented in closed sessions were delivered again, amended in light of the earlier technical discussions. The lively dialogue that developed at the open sessions allowed problems to be widely aired. The participants discussed at length and in detail the requirements of stored collections, recent advances in storage and information retrieval techniques, problems of conservation and security, and the differing needs of museums throughout the world. From their discussions, there emerged a consensus concerning the steps to be taken to improve museum storage.

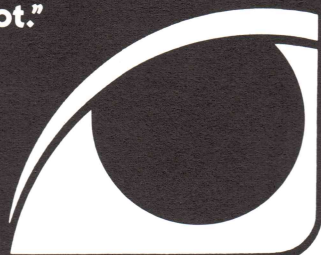
General Conclusions

Storage is more than a physical facility; it reflects the museum's role as guardian, exhibitor and interpreter of cultural and natural objects and as a research institution. The storage and conservation of museum collections have received inadequate attention in the past and, in some cases, are still receiving inadequate attention. It is probable that more harm has been done to collections by inadequate storage than by any other circumstance. Hence it is crucial for the future of museums as custodians of a substantial part of humanity's natural and cultural heritage that steps be taken to improve storage practices and facilities.

The development of museum storage facilities should be carried out as part of an overall plan in which each museum defines its goals in regard to its resources and its cultural and social responsibilities to the community, in order to achieve the most efficient use of all its resources. Storage must be a key component in a continuously evolving planning process.

The protection of all cultural property involves such common needs as registration, cataloging and conservation. In certain circumstances

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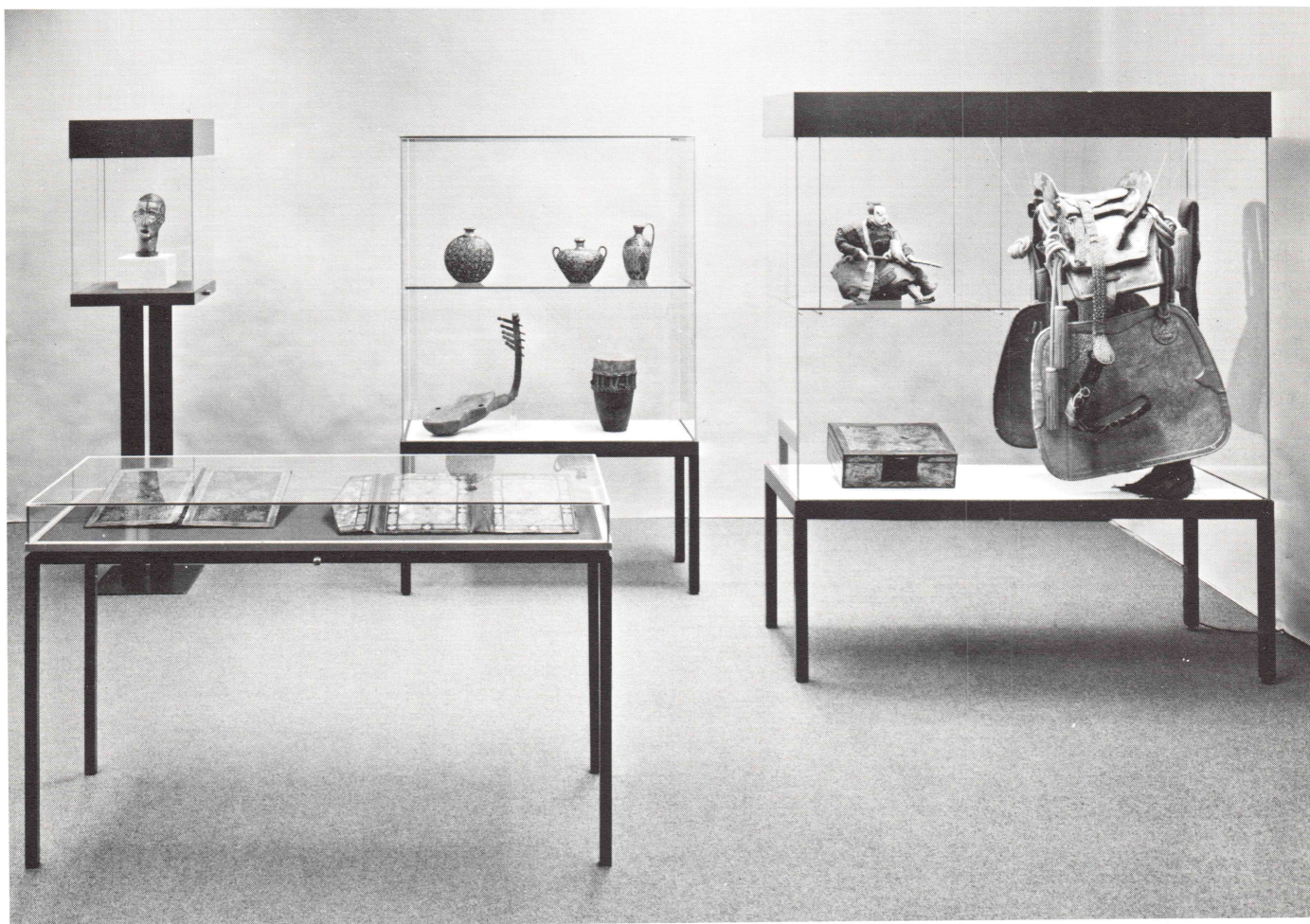
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the preservation of a cultural or natural object for posterity may strictly limit the period of time during which, and the conditions under which, it can be exposed to public view. There are some collections that may be more suitably housed in permanent study storage that is accessible to the public. Some participants felt that study storage, where it is appropriate, should become one of the principal aims of curators in light of their responsibility for the wider diffusion of knowledge.

There was unanimous agreement that atmospheric controls are crucial to the preservation of cultural property and that there are now strong indications that the generally accepted levels for relative humidity, light and temperature should be studied afresh.

Modern methods of containerization and of compacted storage may enable the optimum use to be made

of the limited space which is available to most museums. It was recognized that modern industrial practices and resources may offer many solutions to the problems facing museums. Communication and consultation between museums and industry must be increased to take advantage of these possible solutions.

Recent and continuing advances in computer technology offer enormous potentials for the storage, rapid retrieval and exchange of information about museum collections. The use of such technology can enable scholars and museums to cooperate more closely and aid the mutual enrichment of cultures. Such technology can also help to make the storage of collections more efficient and increase their accessibility.

There are major differences between the needs and resources of museums in the more technological-

ly advanced countries and those in developing countries. Such differences may also exist between large and small museums everywhere. Steps must be taken to increase cooperation among different types of museums and speed the rapid exchange of knowledge, particularly of new technical advances.

Recommendations to the Profession

All members of the museum profession are urged to give immediate attention to the improvement of museum storage which is crucial if museums are to fulfill their mission as cultural and social institutions.

In order to achieve the highest standards of storage, museum administrators and curatorial staffs are urged to seek the advice of trained conservators and other specialists.

In the planning of storage facilities, special attention should be given to the coordination of exhibition, re-

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M. D. McLeod from the Museum of Mankind in London comments during a closed session on museum storage problems.

search, curatorial, receiving, shipping, handling and conservation functions. Every effort should be made to minimize the unnecessary movement of specimens. Care should be taken to see that the physical conditions which are maintained in exhibition, research and storage areas are as nearly identical as possible.

Museums should develop proper training procedures for all their staff members to insure that they are aware of conservation and security requirements and that they become personally involved in all circumstances.

A study should be carried out as soon as possible of the levels of relative humidity, light and temperature that are now widely accepted as being best for specimens of particular types. Attention should also be paid to atmospheric pollutants and methods should be developed for the easy and rapid monitoring of the quality of air within museum facilities.

International standards for recording data should be agreed upon in order that the profession may take advantage of the potentials offered by recent advances in computer technology.

Research and experimentation should be carried out into new methods of compacting storage in order to identify and eliminate any hazards these may still offer to the safety of specimens.

There should be far greater and continuous communication between museums and industry to make use of the resources and practices of industry to solve museum storage problems. Standard specifications adapted to the peculiar needs of museums should be drawn up as soon as possible.

All museums should draw up contingency plans to protect their collections from the danger of damage or destruction by fire (the greatest single threat to stored collections) and from other manmade or natural disasters. Items in their care should be graded according to their relative importance. Clear and recognizable priority should be given to the rescue of these in the event of a disaster occurring or threatening.

There should be a far greater exchange of information, advice and staff among museums at different levels of development. Joint training and research programs should be set up to facilitate cooperation

among all types of museums and to disseminate more rapidly and widely advances in museum technology, especially in regard to storage.

Recommendations to ICOM and UNESCO

The participants in the conference requested that ICOM publish a report of the meeting; establish an international committee on storage; publish a technical handbook of basic storage principles; and through appropriate agencies, strive to improve the quality and increase the number of training opportunities in the management of collections and conservation.

The support of UNESCO made the conference on storage possible but further assistance will be needed to carry out the recommendations made at this meeting. In particular, assistance will be needed for the improvement of storage conditions in museums as well as for fellowships for training in this field.

Museums in all countries are the custodians of much of humanity's natural and cultural heritage. They are urged to recognize the importance of storage as an essential element in the proper management and use of museum objects. Δ

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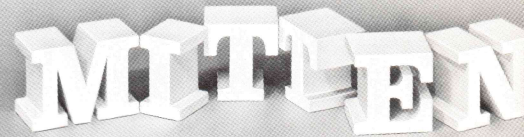
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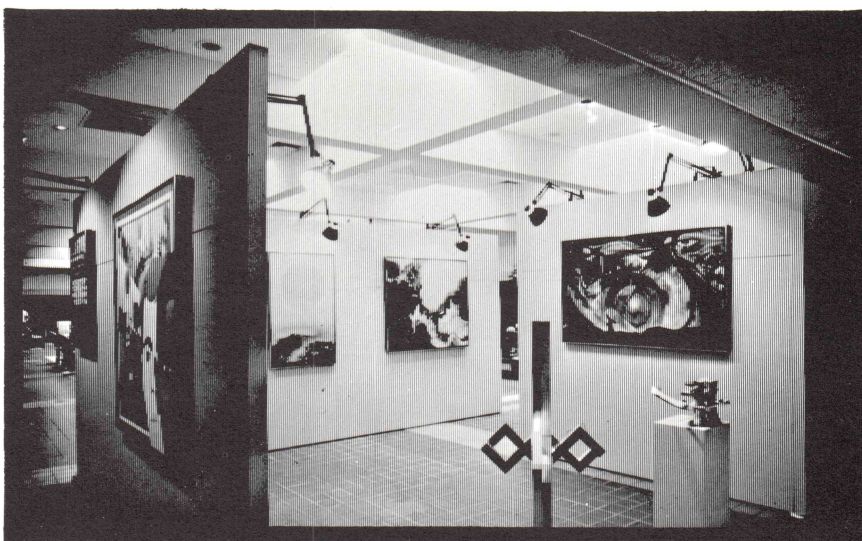
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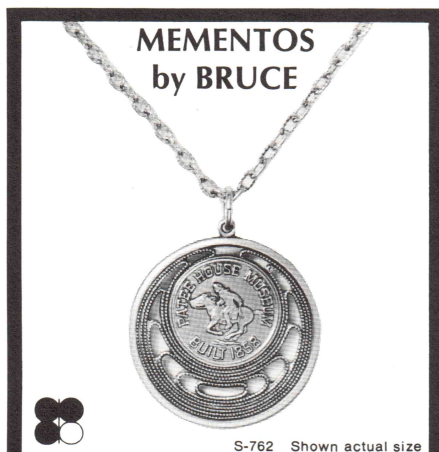
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Conservation

Conserving Metal Objects Don B. Heller

Metal objects, particularly those of the American decorative arts and folk arts, are not always accorded the same tender loving care as other museum objects. To many, art conservation still means the conservation of paintings; metals are thought to be able to care for themselves.

The fate of the Liberty Bell illustrates this common misconception. Our most cherished documents—the Constitution, Bill of Rights and Declaration of Independence are sealed in a display case in an atmosphere of inert gas, protected from damaging ultraviolet light. Compare this excellent state of affairs with that of the Liberty Bell. In the year after it was moved from Independence Hall to its own pavilion, an estimated 3,690,000 persons were permitted to touch it and deposit the dirt and perspiration from their hands on its surface. Over three million people should not have been permitted to touch the Liberty Bell. Gloves must always be worn when handling metal objects to minimize the corrosive effects of body salts and acids (Fig. 1).

Conservation at Winterthur begins when an object is accessioned and

continues with research and suggestions regarding environmental controls, safe exhibition practices, proper care in handling, and storage and maintenance practices including the materials, polishes, cleaners and coatings to be used.

Because objects at Winterthur are exhibited uncased in period room settings, it is impossible to provide ideal conditions for each material on display. Each has its own set of climatic conditions under which it maintains a relatively stable state. For this reason, a seasonal temperature of 68° or 70° ($\pm 2^\circ$) with a relative humidity of 45 percent (± 5 percent) is recommended as best for the combined materials. An air conditioning system that filters and washes the air is a great benefit to the metal objects on display since polluted air corrodes metals.

Metal objects in the Winterthur collections include objects of gold (both alloyed and applied as ormolu), silver (alloyed as sterling and other alloys, and applied as close plate and Sheffield fused plate), copper, brass, bronze, iron (cast, wrought and tinned sheet), steel, britannia, pewter and lead. All metals, with perhaps the exception of pure gold, are subject to corrosion to varying degrees.

Corrosion is accompanied by a loss of metallic properties and the formation of mineral encrustations. The rate of corrosion depends upon the nature of the metal and the conditions to which it is exposed.

Corrosion is usually marked by a change in the appearance of the metal, a clear warning that all is not well (Fig. 2). To preserve the object, it is necessary to recognize the stages of deterioration and arrest the condition in time. A sudden change in environmental conditions, for example, affects not only paintings; iron will corrode if subject to dampness. Pewter can also corrode under the same condition but can sometimes be stabilized by removal to a lower humidity.

The 210 exhibit areas at Winterthur contain approximately 8,000 metal objects and constitute a vast study collection. Many problems can be caused by constant handling by curators, conservators, education

Don B. Heller is associate conservator of ceramics, glass and metal objects at The Henry Francis du Pont Winterthur Museum and an adjunct assistant professor in the Winterthur Program in the Conservation of Artistic and Historic Objects.

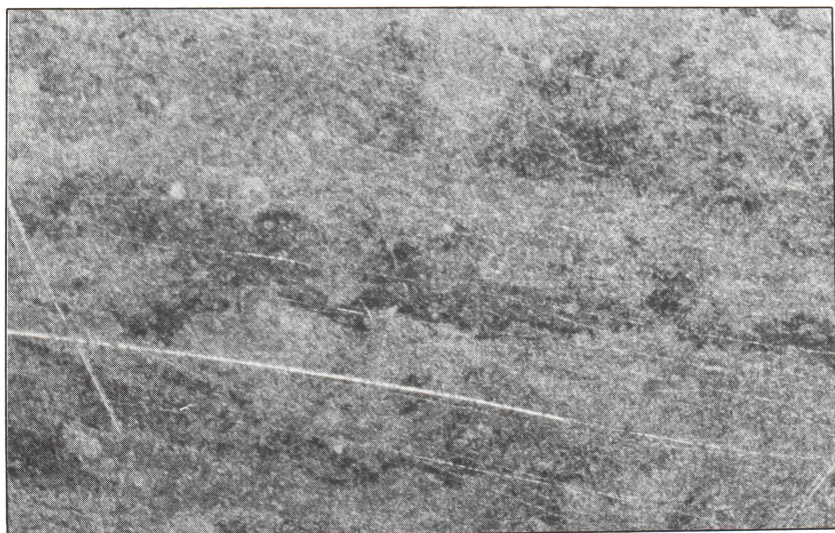


Fig. 1 Corrosion on a brass plate due to fingerprints

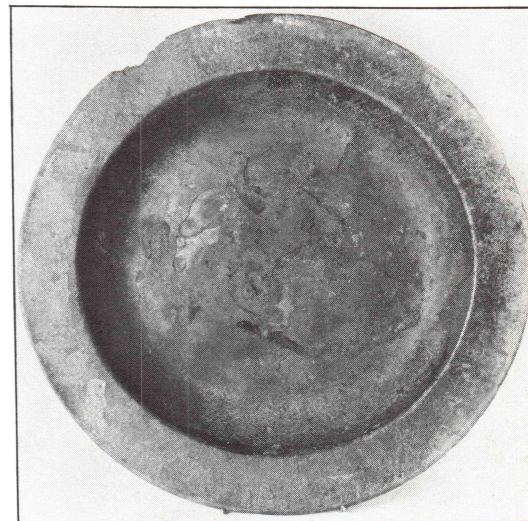


Fig. 2 A corrosion encrusted pewter plate

division personnel, students and teachers, but one must add to that the danger incurred by the constant dusting, cleaning and polishing by housekeeping personnel. Even though the staff is well trained, everyone will have an occasional accident.

All objects at Winterthur are transported in padded wicker baskets, padded basket carts, carpeted hand-trucks or rolling platforms. Metal objects are wrapped in cloth as an additional protection against abrasion. Metal objects are always picked up in both hands, by the body of the piece, not a handle or an appendage.

Regular and special surveys of the collection, conducted by teams consisting of a conservator and a curator, insure the discovery of objects in need of treatment or those in less than desirable conservation situations. These surveys also create a greater understanding of the most desirable conservation-exhibition policy for an object. At Winterthur the conservator is expected to advise and share in ethical decisions concerning restoration along with a curator, and either a curator or conservator can remove an object from display and initiate conservation treatment.

Although it is the responsibility of the metals conservator to experiment with materials to be used to treat metal objects and to advise and instruct all departments concerning conservation precautions and practices, this is only a part of his job.

Unlike conservators of other materials (textile conservators, for example) the two metals conservators at Winterthur do not perform the day to day maintenance, cleaning or coating of objects. However, they do train certain members of the housekeeping staff in the proper techniques. It would be impossible for the conservators to maintain all the metal objects in the collection. It is our duty to restore and conserve damaged, altered, corroded or previously poorly repaired metal objects to "as they were when used" condition and appearance, to

help maintain that appearance and to ready newly accessioned objects for exhibition. To accomplish this, each object is treated as a separate problem. While the same or similar procedures may be used on a number of objects, a blanket technique will seldom fit even seemingly identical problems. There is always something about each treatment procedure that must be different.

There is not a tremendous difference between the initial approach to and analysis of archeological metal objects, and objects from the 17th or 19th century. The same documentation—pre- and post-restoration photography, examination, analysis of condition, and step-by-step record of the treatment techniques and materials and supplies used—prevails. Treatment, however, is a different story. In preserving an archeological object, the corrosion, if stable, may aid preservation and be esthetically and historically important. But how convincing is an iron or pewter object that is heavily encrusted with corrosion when displayed in a period room? Appearance, though, cannot be the first consideration. The first consideration must always be what is best for the continued preservation of the object.

The treatment of an object should not be attempted without previous training and experience. Even a professional conservator is obligated to undertake the investigation or treatment of works of art only within the limits of his professional competence and facilities or refer the owner of the object to a colleague better able to handle the problem. Some of the procedures and techniques described in this article could cause irreparable harm if attempted by someone unfamiliar with them.

When dealing with metal objects we try to adhere as closely as possible to the conservators' maxim of slow progression from the mildest to the strongest chemicals or abrasives. Always begin with the least offensive technique of treatment. Often cleaning with swabs and a mild solvent will do wonders with

an object thought at first to have serious corrosion problems. Alcohol, for example, will usually remove polish residue corrosion if the corrosion is fairly recent.

The Air Abrasive Unit

Two techniques used at Winterthur for the removal of corrosion products are the traditional dental pick used by conservators of archeological objects and the air abrasive unit. The latter is a miniature sand blast apparatus with an extremely small nozzle with which many different types and grades of abrasives may be used. The abrasives range from the finest micro-alumina to the coarsest alumina grades, or glass beads. By changing the nozzle size and shape, the abrasive and the air pressure (usually from 60 to 100 P.S.I.), the unit is capable of performing a wide variety of conservation tasks. With adjustments, the jet can be restricted to areas smaller than the head of a pin. The unit can not only remove heavy encrustations of iron oxide from an object but can also be used to clean ethnographic materials such as feathers and baskets.

Electrolytic Reduction

Electrolytic reduction is basically a process of consolidating (*i.e.* reverting the mineral corrosion product to metal) and/or cleaning the corrosion from the object. Using the object as a cathode (-), and anodes (+) of stainless steel or lead (lead is used when a lead object is consolidatively reduced), the object (cathode) is submerged in a glass tank containing an electrolyte usually of sodium hydroxide or a sulphuric acid solution. The object should always be submerged in the tank and removed with the current on in order to prevent the electrolyte from etching or corroding the object. Solution percentages and amperage are tailored to the objects and metals being reduced. Variations of this process are used at Winterthur for the treatment of lead, pewter and iron. In the case of iron, after treatment, the object is either wax impregnated or lacquer coated. The conversion of the corrosion product to metal of tin-lead alloys (pewter and britannia)

by this method, while theoretically possible, has not worked in practice and usually results in varying degrees of pitting (Fig. 3). The pitting can, however, be filled with pigmented microcrystalline wax.

Acids

While strong acids are not generally employed for corrosion removal, a formic or a dilute sulphuric acid will sometimes be used to remove corrosion products, especially from copper-based alloys. These acids are usually applied locally, but in the case of a badly crushed, heavily corroded object, it may be necessary to immerse, reduce and then anneal it.

Never remove corrosion by steel wire brushes, wheels or harsh abrasives. Avoid using commercial chemical products which involve immersing the object in a strong pickling solution (sulphuric acid) or "bright dips" containing a nitric and sulphuric acid mixture. Again, the exception might be the case of a badly corroded, crushed object.

Removing Sulfides or Oxides

Both chemical and physical methods can be used to clean superficial sulphides or oxides from objects. Copper or silver alloys are readily cleaned with a thiourea solution (Fig. 4). One good formula is: 7.5 percent thiourea, 1 percent concentrated sulphuric acid, .5 percent detergent or wetting agent, 91 percent water (all measurements by weight). The "dips" sold commercially for the cleaning of silver are generally variations of the above formula.

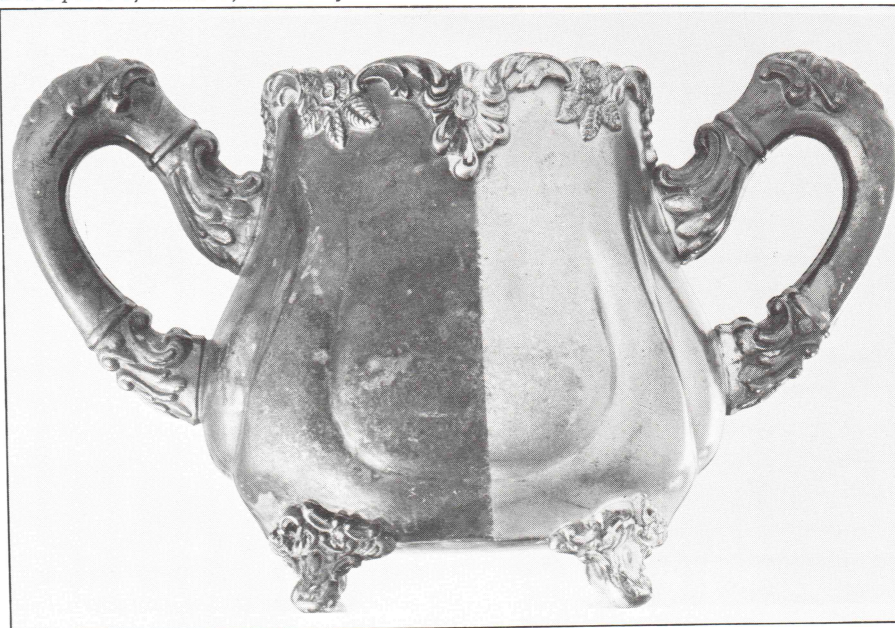
Copper and silver alloys can also be cleaned and polished with various mixtures of mild abrasives and alcohol. Alumina of varying grades, whiting and china clay can be used for the same purpose. Flour-grade pumice can be used to finish a pewter object after restoration or treatment for corrosion, but it is not suggested for regular maintenance; it has proven too harsh. Commercial polishes are seldom used in the lab.

Polish must be completely removed; any residue will corrode the

Fig. 3 Pewter tankard after reduction



Fig. 4 Half of sugar bowl has been cleaned with thiourea solution and a paste of alumina, china clay and alcohol.



metal. Work hardened, stressed copper alloy objects (this would include sterling and most silver alloys and brass) will crack if ammonia-laden polishes are left in prolonged contact with them. If ammonia is used to clean an object, investigate all the possibilities. The gold on an ormulu object, for example, would benefit, but if there were worn areas at the edges, the bronze base metal could crack or pit.

Brush Plating

Brush plating (or sponging) is generally used for coating the worn areas of silver-plated objects. This procedure involves attaching a brush-covered or cloth-wrapped wire or anode of pure silver to the positive connection of the power source and rubbing the solution-soaked brush or cloth over the area to be coated.¹ The object is attached to the negative connection of the power source. A worn area of a Sheffield fused plated object can be restored by this method. The technique is both ethical and esthetically pleasing since, even though the restored area matches the original, it can always be identified. The original coating is of sterling (925/1000) alloy and the brush-plated deposit is of pure (999/1000) fine silver. However, to resilver an entire object would practically destroy its value.

Other Problems

In addition to corrosion problems there are other problems in metal conservation: the replacement of missing parts or lost areas, the removal of dents and the restoration of misshapen objects.

Although epoxies and other adhesives are sometimes effective for materials such as ceramics, glass, wood, leather, bone and ivory, we are wary of using adhesives on metal objects. Epoxy hardeners may cause corrosion when used on copper alloys. Lead, tin, antimony, zinc, and bismuth metals and alloys oxidize so readily that adherence is poor at best and only temporary.

Broken objects at Winterthur are usually soldered, brazed (silver soldered), welded, riveted or pinned, depending on the original metal or

alloy and the method of fabrication. Selection of an appropriate solder requires great care. The melting point of an object must first be determined and a solder or brazing material chosen that has a low enough melting point to insure the safety of the object.² A jeweler's torch, using oxygen and natural gas, is generally the heat source, but a heat gun, iron or oven can also be used if the situation warrants it. The flux for soldering is usually mildly acidic in a glycerine base; the brazing flux is basically borax and water. Color is also important and must be considered in choosing the proper solder alloy.

An example of this procedure is the soldering of a pewter object. By use of x-ray fluorescence analysis, the alloy composition of the object is determined.³ By comparing this alloy with available charts, an approximate melting point of the object is determined and an appropriate solder chosen. If the object's melting point were 500-600° F, one choice would be a solder containing bismuth that melts between 250° and 300° F, a very safe difference in temperature. The color, however, is too dark. Another solder melts at 350° F, a usable temperature and color at the time of application, but the solder contains indium which will not oxidize at the same rate as the pewter object, causing an eventual color difference. Therefore, a solder of tin and lead is chosen which melts at approximately 400° F. This is still a safe temperature, and the solder will oxidize to the same color as the object.

Silver or hard soldering (brazing) requires even more careful consideration. As with soft soldering, melting points and solder choices are important, but a slight change of the alloy of the object takes place and should be considered.

Many different and odd-shaped tools are required for the removal of dents and the reshaping of damaged metal objects. For hand raising, fabrication tools such as stakes, anvils, swages and burnishers are used. In the case of a

badly deformed object, hammers are sometimes used as hammers, but more often they are used as burnishers to iron out dents without hammering. Some of the most useful of the standard fabrication tools are snarling irons. These irons have various shaped heads and are excellent as dent removers. Most of the tools needed for removing dents must be made or made-over to fit the problem. Although literally hundreds of tools may be collected over a period of many years, there is always a particular restoration for which a tool must be made. These tools must be kept perfectly smooth and highly polished in order not to mar the object.

"Don't remove the dents," cries the collector. "They make the object look old." The dealer might add that they can also increase the price. The curator may contend that they are part of the history of the object and should be left. Should the dents be removed? In most instances, yes. Not to do so would cause the object to wear thin at the edge surrounding the dent, eventually causing a hole or irreparable deformation of the metal (Fig. 5,6,7). It is poor conservation not to remove a dent.⁴ The exception to this is a dent that has historical significance.

Missing parts that are flat can be sawed from a sheet of metal using a paper pattern. Other shapes are made by turning, sculpting, hand raising and casting. Molds are usually made from casting sand, plaster of paris or silicone rubber.⁵ Missing parts can also be made by electroforming (electrotyping).

Plaster should never be used to replace a missing part or to fill or weight a metal object (for example, a candlestick). It can lead to disaster. Thirty-seven years of removing plaster from unnecessarily corroded metal objects has convinced me of the folly of this practice.

An example of part replacement is the replacement of three missing (melted) feet of an 18th-century pewter pot. They were cast in britania of a sufficiently different alloy from the original to insure that they

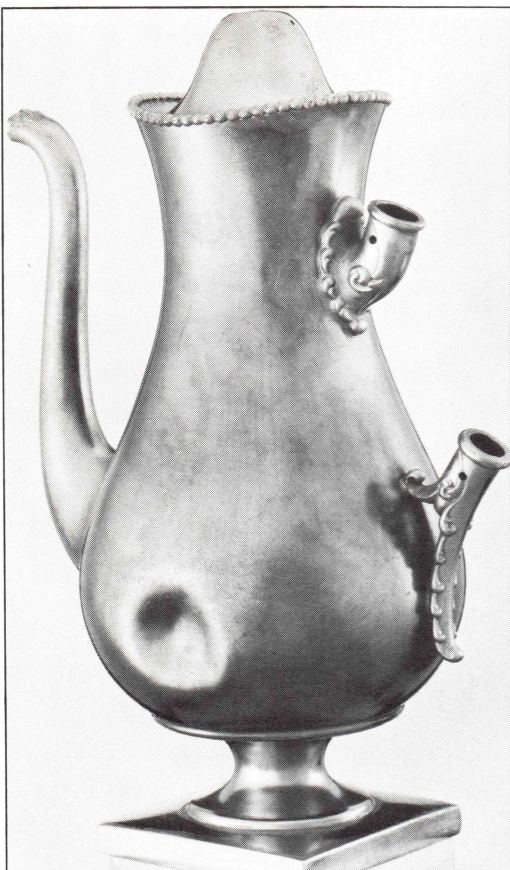


Fig. 5

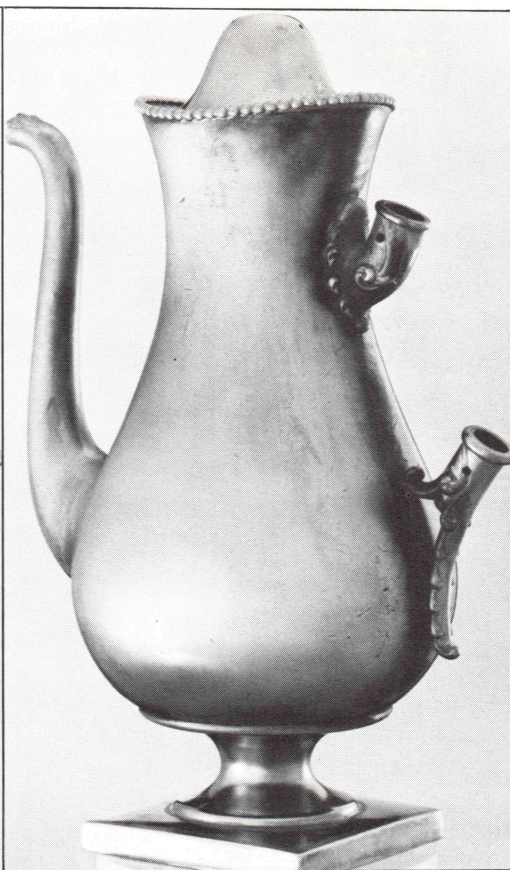


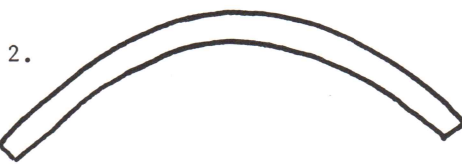
Fig. 6

Fig. 7

CROSS CUT DRAWINGS OF DENTED OBJECT SURFACE



RECENTLY DENTED AREA WITH NO APPRECIABLE WEAR
GAUGE REASONABLY UNIFORM



DENT REMOVED, GAUGE REMAINS REASONABLY UNIFORM
NO DISTORTION



DENT AFTER CONSTANT WEAR
SHOWING METAL WORN THIN (LEFT)
AND WORN THROUGH (RIGHT)



DENT REMOVED
DISTORTION AND HOLE REMAIN

would never be mistaken for the original. The color, however, was an almost perfect match. The restoration was fully documented by a written report and photographs. It is not necessary to attach a plastic leg to a pot or leave it unrestored in order to indicate that the origi-

nal part is missing. That is not, in my opinion, the respect for the integrity of the object required by *The Code of Ethics for Art Conservators*.⁶

Although gloves are necessary when handling a metal object to prevent

corrosion, when the object is in the process of restoration cotton gloves do not provide as firm a grip as necessary, and a slip can lead to disaster. If gloves are used, vinyl is best. Whether an object is handled with gloves or with bare hands, it must be cleaned of all possible corrosives before being returned to the collection.

Using Collections

Many valuable metal objects are still in use. They are most often the property of private collectors, but in some instances they are a part of a museum's collection. A museum's use of antique metalware for entertaining important groups is an excellent example of misuse, and often leads to a conservator's nightmare. These valuable objects should not be used (used up is a better term), but the decision lies, not with the conservator, but with the owner or curator. Antique objects, if used, must be restored to be as strong as possible in order to help preserve them. The extent of the restoration this sometimes requires can present the conservator with an ethical problem.

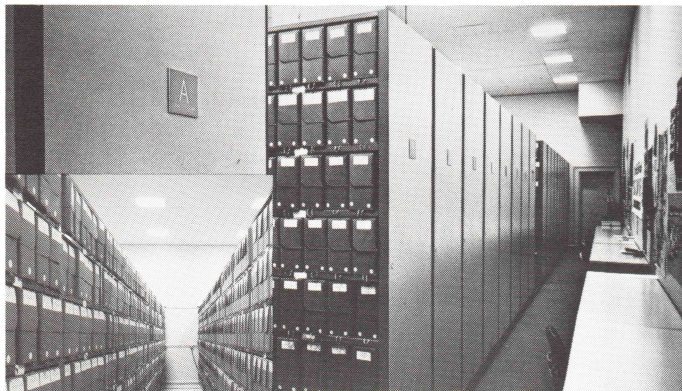
Metal objects do not take care of themselves, and those connected with our American heritage are in many instances not receiving the attention due them. Much more needs to be done to conserve them. Not all the metal objects at Winterthur are in a perfect state of conservation, but we are working on it and I think we are headed in the right direction. Δ

Notes

1. At Winterthur we presently use a cyanide free plating solution.
2. Solders are available with melting points as low as 117°F (far below the boiling point of water).
3. X-ray fluorescence analysis eliminates the necessity of scraping the object for samples.
4. Extreme care must be taken with stressed and cast objects to avoid cracking.
5. Some silicone rubber materials can withstand temperatures of 600°F or more, making them excellent for casting lead, pewter or britannia.
6. The code of ethics is part of the Murray Pease Report, written in 1963. The report established standards of practice within the conservation profession. Adherence to the code of ethics is one of the requirements for acceptance as a member of the American Institute for Conservation of Historic and Artistic Objects.

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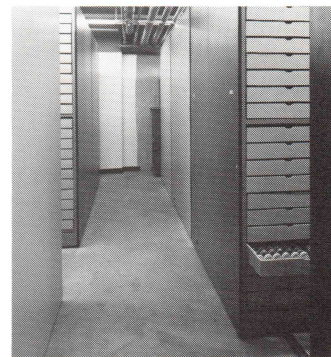
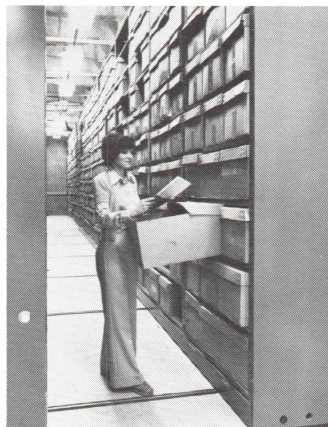
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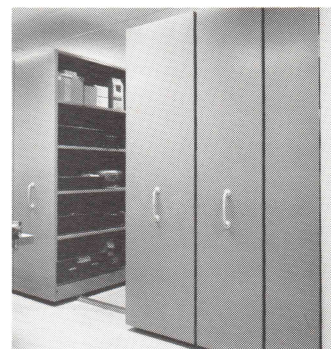
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Editor's Notes

In This Issue

It is unfortunate that Ludy Biddle's article on Native American museums and art centers could not have come to MN readers on video tape, because the printed word does not do justice to her enthusiasm for the subject. That enthusiasm perhaps reflects the attitude of the Indians themselves as they begin to play a larger role in the preservation, exhibition and interpretation of their own culture. The training programs in Santa Fe and at the Burke Museum, the Minneapolis Institute of Arts' Ghost Dance exhibition and the Buffalo and Erie County Historical Society's working relationship with the Iroquois are all examples of greater sensitivity on the part of museums to Native Americans' concern for the dignified preservation of their way of life.

Elsewhere in this issue, the pros and cons of the controversial California resale royalties law are argued, and Melinda Young Frye writes about a Western museum "pioneer," the Oakland Museum's first curator, Charles P. Wilcomb.

Shedding Our Anonymity

Frye's description in her article of the barbequed ox served to the 1907 AAM annual meeting delegates led me to wonder if the gusto of that gastronomic feast had pervaded the meeting. A look at the *Proceedings* from 1907 confirmed that it did. One of the liveliest discussions that week concerned the establishment of an official journal for the association. There was great opposition to the idea, based primarily on the expense of such an undertaking (it was thought that a periodical might cost the AAM as much as \$1,000 a year), but the remarks of Dr. W. J. Holland of the Carnegie Institute focused on the human side of the problem: "The position of an editor is not altogether an agreeable one," he said. "Even when a large quantity of material is supplied to him he is under the necessity of making a wise selection; not everything

which comes to his hands is fit for publication in the form in which it is presented. . . . I frankly say that I would not like to be the editor of a journal such as is . . . in the minds of some who are here. . . ."

As it turned out, the task of the editor of the AAM's journal is much more agreeable than Dr. Holland thought it would be. Nevertheless, the production of any magazine is, and to a certain extent should be, an anonymous job. As AAM members gather in Seattle this month to talk about their work, it occurred to us that the MUSEUM NEWS staff should shed a bit of that anonymity and let our readers know how the magazine is produced every other month.

The deadline for the articles in this issue was February 15. From the article deadline to the day the magazine is sent to the printer, each issue takes 12 weeks to produce. We are both blessed and cursed by

this ample amount of lead time. On the one hand, there is sufficient time for both authors and editors to do a thorough and accurate job. On the other hand, our production schedule does not convey the sense of urgency that authors seem to need as an incentive to submit their articles on time. The early deadline is not chosen on whim; it is a necessity.

Therefore, the second stage of MUSEUM NEWS' production process is a telephone call to delinquent authors from editorial assistant Wendy Owens, who has heard the remark, "it's in the mail" more often than she cares to remember. When all the articles for an issue are received (usually just as the previous issue is going to press and two weeks after the *original* authors' deadline), editing begins. Associate editor Maureen Robinson regularly edits *Books* and *Conservation*; she and I divide the responsibility for the other departments and the feature articles. Editing,

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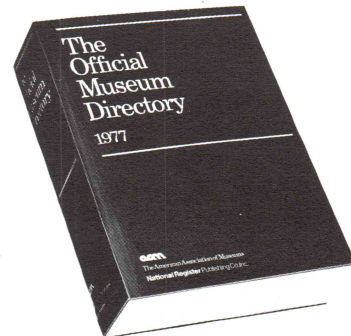
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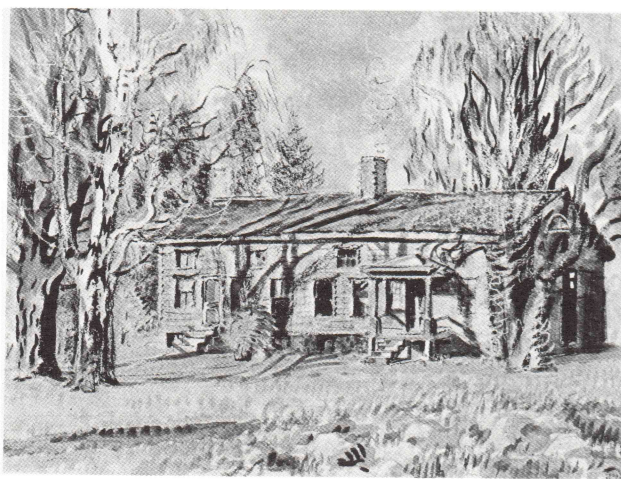


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Editor's Notes

with other publications work sandwiched in, continues for four to six weeks.

Early in the editing stage, we meet with the magazine's designer, Jean Lamuniere, to discuss the articles and the issue's theme and show him the visual material. Typesetting begins about three weeks after the article deadline at Artisan Type in Washington, a "hot metal" firm where our type has been set for about six years.

Maureen Robinson coordinates the magazine's actual production, an often thankless chore that is one of the least visible yet most important parts of any publishing effort. She establishes and is the guardian of the schedule, deals with the designer, typesetter and printer, and coordinates the proofreading, which begins about four weeks into the schedule. By the time the magazine is published, each article has been proofread at least five times by the three MN staff members.

Jean Carcione, advertising director, is responsible for another important aspect of the magazine. Our advertising provides a valuable service to AAM members and produces a substantial amount of much-needed income for the association.

Eight weeks after the article deadline, the bulk of the typesetting is complete and Jean Lamuniere begins to translate his concept for the issue into a set of mechanicals. That process, including a final proofreading of the "boards" and corrections where necessary, takes from two to three weeks. During that time we tend to a multitude of last-minute details, including the table of contents, advertising index and photo captions.

MUSEUM NEWS is printed in Baltimore by Schneidereith and Sons. Mike Feeney, their representative, is a patient person whose knowledge of printing is a valuable re-

Editor's Notes

source. The magazine takes about two and one-half weeks to print, and it is then entrusted to the U.S. Postal Service for second-class mailing to AAM members.

It should not be forgotten that MN is only one of the AAM's publications. Carol Bannerman produces *Aviso* every month—no small task itself, and one that is even more shrouded in anonymity than MUSEUM NEWS. Wendy Owens has coordinated the production of two recent MUSEUM NEWS reprints. During the past year we have been fortunate to have had the free-lance editorial services of Ann Grogg, Paula Degen and Cheryl Hobson, who are largely responsible for the forthcoming publication of *Museum Registration Methods, Of Mutual Respect and Other Things: An Essay on Trusteeship* and the *Museum Accounting Handbook*.

The MUSEUM NEWS staff is always eager to hear from readers, whose

comments, criticisms and suggestions we consider essential to the publication of a good magazine for the profession. I want to know what subjects you feel are worthy of discussion in MN, what you like about the magazine and what you dislike, and which museum professionals you think might make good contributors.

I have written here about the mechanical side of MUSEUM NEWS because I feel it is the least understood part of our work. When we see the finished product, we realize that the painstaking nature of the mechanical production process was worth the effort. That satisfaction, along with the pleasure derived from making the sometimes disparate elements of the magazine's content blend into a cohesive, 80-page whole, makes this editor's job altogether quite agreeable. Δ

Ellen C. Hicks

A new 16mm architecture film.

The Hand of Adam

The Hand of Adam traces the life and development of Scotland's brilliant architect Robert Adam and explores some of his most outstanding work, including Syon House, Kedleston Hall, Osterley Park, London's Royal Society of Arts, Charlotte Square, and Headfort House. Adam's work reveals two seemingly divergent influences—classical and Gothic. With imaginative camera work, the impact of his studies in Greece, Italy, and Dalmatia becomes apparent in his most famous works. His romantically gothic architecture is best developed in the churches and the more than forty castles he designed toward the end of his career. Produced by Viz Ltd. for Films of Scotland and the Scottish Arts Council.

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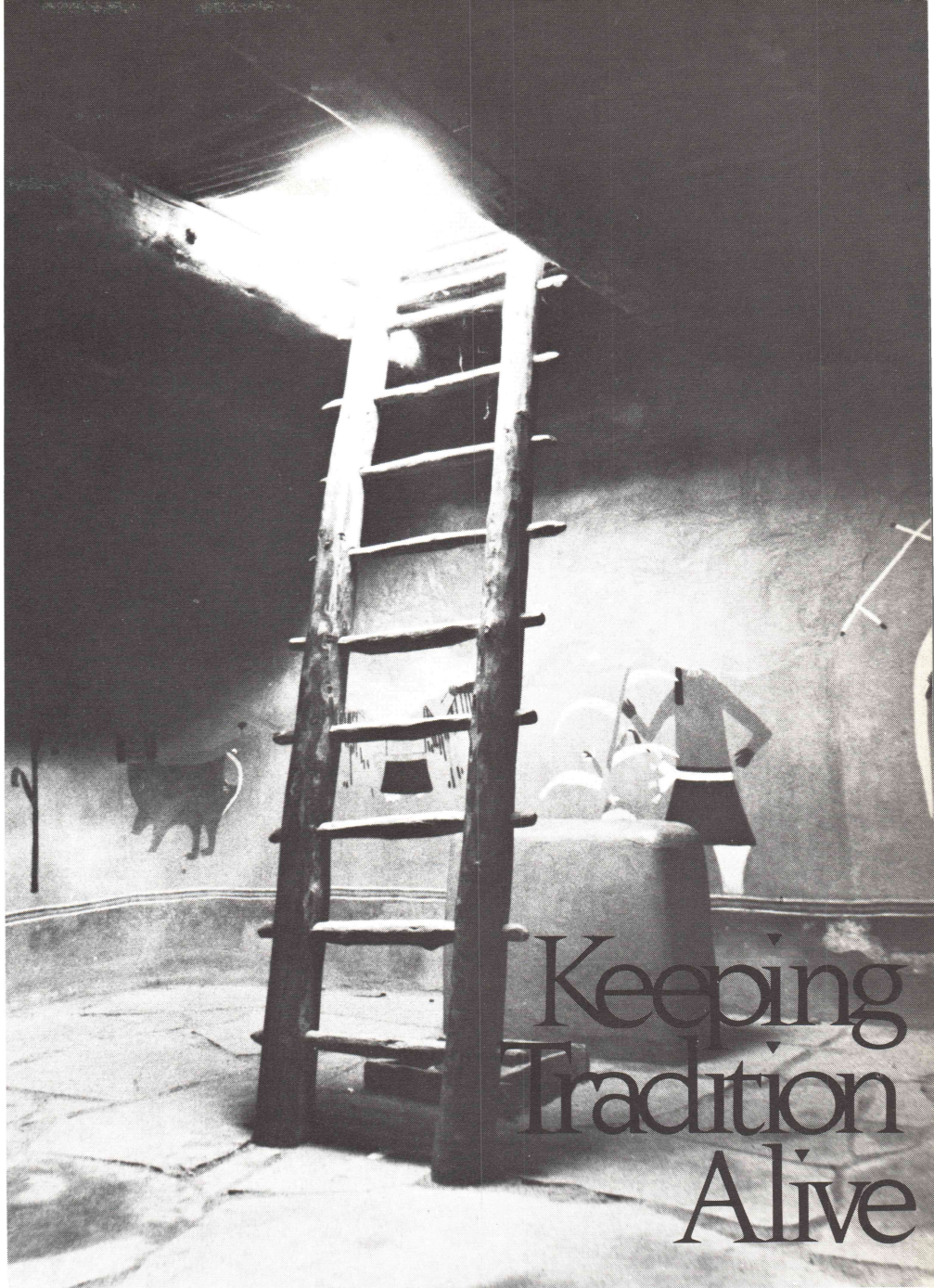
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A pueblo kiva in Colorado

Keeping Tradition Alive

Ludy Biddle

This year, members of the Wampanoag Indian tribe will celebrate the harvest thanksgiving just as they have for hundreds of years. They and many not-so-native Americans will also celebrate the maple sugar harvest in late winter, the gathering of strawberries in June, and the goodness of green beans in July—all to raise money for the Tomaquag Indian Memorial Museum in Exeter, Rhode Island. This museum contains some 11,000 Indian artifacts, including splint ash baskets made by eastern woodland tribes and fine beadwork from the Oklahoma Plains Indians. The collection

was originally assembled by archaeologist Eva Butler and is now in the hands of Wampanoag Princess Red Wing, a descendant of Chief Massasoit who greeted the Pilgrims. To some visitors, Princess Red Wing herself might be the main attraction as she enthusiastically unravels the history and legends of her people.

The Tomaquag Museum is only one example of the increasing number of museums and cultural centers across the country run by Native Americans. At the Colorado River Indian Tribes Museum in Parker, Arizona, an estimated 55,000 visitors a year tour a building that was once a Japanese internment camp.

Ludy Biddle is a free-lance writer who formerly worked for the National Endowment for the Arts. This article is published under the auspices of a grant to MUSEUM NEWS from the National Museum Act, Smithsonian Institution.

It is now a living museum of regional history, owned and operated by the Tribal Council for the Mojave, Hopi, Navajo and Chemehoevi tribes. In addition to running several education programs, the museum staff keeps the tribal archives; administers two National Historic Sites, an old mining town and a 19th-century Presbyterian missionary church; and acts as a clearinghouse for the archeological work done on the 12-mile-square reservation, keeping just ahead of the irrigation ditch diggers. Nearby, Chemehoevi women practice their special craft of basketmaking, an art which until recently only four older women remembered. This is just one achievement in the museum's effort to keep the old traditions alive.

Off the reservation in cities such as Chicago and Minneapolis, Native Americans do not have the luxury of concern for the loss of certain skills or knowledge. Their problem is the almost total alienation they feel from both their traditional homes and the Anglo urban environment. The Native American Center in Minneapolis, for example, grew out of a need to consolidate more than 80 storefront social service organizations and to provide a home away from home for the uprooted urban Indians.

While legal aid and food stamps are distributed in one of the three new buildings, and basketball courts and a field house fill another, the largest structure of the complex is a museum. It has several galleries, classrooms, an auditorium, library and photography laboratory. Staff members teach six of the 16 native Minnesotan languages, rock concerts and pow wows fill to overflowing the 750-seat amphitheater, and later this year the elders of the Sioux tribe will perform their famous Ghost Dance. The list of projects and events seems endless.

What the emergence of these and other centers seems to indicate is that Native American culture has survived. Among Indians today, more than 50 different languages are still spoken and there is more

A New Mexico pueblo



cultural diversity than in all of Europe. But because Indians have been forced to adapt to 20th-century America, their own culture is experiencing the most serious threat so far to its continuation into the next century. Something must be done to insure that it lives for future generations, and museums and cultural centers are emerging in every area of the country to assume that role.

Since 1539, when the Spanish conquistador Coronado arrived at the Zuni pueblo in New Mexico, Native Americans have had to coexist with and adapt to western world influence. Spanish friars established a network of Catholic missions throughout the Southwest and began to "reform" and civilize the Indians, while in the East, traders, trappers and homesteaders consumed Indian lands, leaving room for only small bands or tribes. In the 1800s Protestant groups under contract with the federal government sometimes joined in support of the idea of removal to spare the Indians exposure to the "riff-raff" ways of the frontier settlers.

By 1804, the Indian wars in the East had seriously depleted the national treasury. Hoping to bring peace by less costly means, the government signed treaties with various tribes living in the Louisiana Territory agreeing to let them stay or sell for an average of 10 cents an acre (their land would be resold for a minimum of \$1.25). Thomas Jefferson thought that the Indians who stayed would easily assimilate into white rural life within one or two generations.

In 1849 the Bureau of Indian Affairs (BIA) was transferred from the War Department to the new Department of the Interior, where officials favored a policy of negotiation and protection. Because they still were not able to stave off the army, which considered the Indians enemies, the BIA decided in 1862 to designate the Indian tribes wards of the government, likening them to children in the care of a parent.

Eighteen seventy-one marked the end of what was called the "treaty

period" and the beginning of the period when Indians suffered perhaps the worst abuses under the ward policy. They had to have passes to leave the reservation; children were sent to boarding schools and not permitted to speak their own languages; and, in many cases, Indians were prohibited by force from practicing their religious ceremonies. Not until the appointment of John Collier as Indian commissioner under President Franklin Roosevelt was there serious consideration of a form of self-government for the Indians. Both Collier and the Indian people wanted to see an end to the ward policy and a new chance for the Indians to find their own ways of adapting to modern civilization.

However, after World War II the Indians, although willing to adapt, could not keep pace with the rapidly changing industrial society. The answer was, in time, relocation to urban centers, preferably as far away from the reservation as possible. During the 1950s Indians were encouraged to abandon their traditional lifestyle with no thought given as to how they would assimilate in the strange cities. The hope was that eventually reservations could be closed, as in the case of the Menominees in 1961. (Their treaty was terminated and the land sold, but in 1972 a few leaders successfully petitioned to regain some of their land and rights under their earlier treaty.)

Few people would say that relocation has worked. It has simply put another minority on the federal dole, with alcoholism the single most visible symptom of alienation and despair. The government's policy of relocation was reversed with the passage of the Self Determination and Education Act of 1975, but because of the disruption in traditional Indian life over the last 30 years, the threat to an entire culture's existence remains.

"My concern is still that we will lose our Indianness, our visible-ness," says Clydia Nawooksey of the BIA. "With that, the government would no longer have to recognize the treaty tribes. Our interest in

cultural identity is not just curiosity for our past. It is a life line to our future. What damage was done in the lives of the people now in their 40s may be alleviated for the coming generations through a sense of pride our people may not have felt for many, many years."

A Social Need for a Cultural Identity

In 1855 the Yakima Indian Nation in Washington State surrendered 11 million acres to the U.S. government in return for a 1.4-million-acre reservation and promises of educational, social and economic services under the BIA. Today there are 6,500 enrolled Yakimas living in the midst of 250,000 non-Indians.

"The aggressive non-Indian culture is constantly reinforced by daily experiences, on the street, in business, in print, over the air. But the Yakimas' own precious culture and social attitudes go without adequate presentation to their neighbors or to themselves," says a report by the Yakima-run Kamiakin Research Institute.

Gary Young, director of the institute, described the social problems that reinforce the need for a cultural center on his reservation. Among the Yakima people the unemployment rate is 22 percent—it would be 40 percent without the help of CETA. The school dropout rate is 22 percent, with the problem occurring primarily at the seventh- and eighth-grade levels. A 1975 study on alcoholism showed that 60 percent of the adults have a serious drinking problem. "Alcoholism is largely a social problem," says Dr. Herbert Fowler, who teaches psychiatry at the University of Oregon medical school. "[The Indians'] basic problem is depression and anxiety caused by what's happened to them culturally. . . . Indians consider that Americans do not have a culture. They fear that if they are forced into American culture they are forced into non-culture. . . . It is necessary to resurrect Indian history, language, songs, folklore and dances to erase anxiety and its self-destructive symptoms."

The Kamiakin Research Institute was organized in 1970 to deal with the tribe's economic and social needs. Its immediate objective is the procurement of funds from the Economic Development Administration (EDA) and elsewhere for a cultural heritage center as part of the administrative and social services complex already under construction at Toppenish, Washington. The center will have a museum, Meeting Place for the People, a library, school, arts and crafts center, restaurant, media center, theater and amphitheater.

The museum is already endowed with a collection of 25,000 Indian artifacts and some 10,000 volumes on Indian life and history. Nipo Strongheart, once a rider in Buffalo Bill's Wild West Show, long-time Hollywood actor and consultant on Indians to the film industry, gathered the materials over many years and left them to his tribe when he died in 1966. Much of the collection has been stashed away in suitcases and trunks for more than 30 years. In addition, Gary Young has acquired other objects, such as some unusual stone heads which were recently unearthed on an island in the Columbia River. With the prospect of a tribal-run museum, Young was able to prevent their removal from the reservation for "safe-keeping" in another museum.

Both the arts and crafts center and the media center will offer training and job opportunities. The *Yakima Nation Review*, a bimonthly publication supported by the tribe, will move into the new facilities. There will be classes in professional still and motion picture photography, and a staff of eight Yakimas will broadcast over a new AM commercial radio station to their own people and to the surrounding non-Indian community. It will be the third commercial radio station in the country owned and operated by Indians.

The theater will allow the Yakima school children to be hosts to their fellow non-Indian students in educational activities for the first time,

laying a foundation for better relations between two cultures that must live side by side.

The primary purpose of the center's activities is education, and not just for the younger children. A significant change will occur when higher education opportunities are brought to the reservation, making it possible for the adults to stay at home to learn job skills rather than enter the dominant society unprepared.

At the time of this writing Gary Young is not certain he will get the money he needs for the cultural heritage center, but he is certain of his goals, and he will not cease in his effort to rekindle a sense of pride and self-esteem for his Yakima tribe.

Aiding Indian Artists

Duffy Wilson is an Iroquois Indian of the Tuscarora Nation in New York State. He is a stone sculptor of great reputation and director of the Native American Center for the Living Arts in Niagara Falls. He has a gallery for revolving shows of contemporary Indian artists and a small museum where he exhibits objects from his own collection, including bowls, rugs, beadwork, canoes and rare examples of Iroquois literature. He has a craft shop offering traditional and contemporary jewelry, stone carvings, dolls and, on certain days, cooking demonstrations. The most important component, though, and the reason Wilson started the center, is his training workshop. Wilson had been so besieged with requests for help from aspiring craftsmen and artists that he felt obliged to open an art center. "The phone bills at home were too high and we had no place to work," he says. So three years ago the New York State Council on the Arts gave him \$5,000 to pay rent and operating expenses for his storefront on Third Street.

In 1975 the National Endowment for the Arts funded training programs for adults and this year the city of Niagara Falls has allotted Wilson part of an HEW grant for children's education. Under this program the Iroquois children, who

regularly have Tuesday afternoons off from school for religious training, may elect to attend Wilson's classes on Indian culture.

Wilson is adamant about having an all-Indian staff. "I wouldn't have it any other way. Who can portray my culture better than I?" He welcomes Anglos who, he says, are often more interested than the Iroquois, but he prefers to teach his own people. "There is tremendous talent among them and I want them to know they can make a good living, they can be self-sufficient."

There are 12,000 Iroquois listed on tribal rolls in New York. Six thousand live on seven reservations in the north and west sections of the state. Wilson says he would like to see an "outpost" like his reaching every one of them.

It is not possible to say how many Indian-run museums and cultural centers there are, nor is it possible to draw a profile of a typical project. They run the gamut from the back room of a trading post where the silver and turquoise pawn is kept, to complex and diversified multimillion-dollar institutions. Some are family operations, such as the four-room museum on the Mescalero Apache reservation in New Mexico run by Bernard and Eileen Second, both graduates of museum training courses at the National Park Service headquarters in Harpers Ferry, West Virginia. Many others are the result of substantial funding from the Commerce Department's EDA, which lists nearly 30 different projects in almost as many states. Tribal-run museums or arts and crafts shops often are built in conjunction with motels and restaurants to help attract the tourist dollar. Almost anywhere you put your finger on a map of the United States, you will find Native Americans at work in a cultural renaissance.

A Moral Issue

The jobs of anthropologists, folklorists and curators are not necessarily made easier by Native Americans' desire to explore and exhibit their heritage. Most of the



These photographs of Yakima ancestors were located as a result of a research project of the Kamiakin Research Institute.



Indian possessions on display in museums were designed for practical purposes, never intended to be put on a shelf and revered except for their beauty and craftsmanship. What is often missing from a museum run by and for Native Americans is an exhibit of the tribe's sacred life. This is still taught at home, not as a creed like Anglo religion, but as the basis for all Indian life. Because the Indians have no impulse to "convert" outsiders, they see little point in sharing their religious beliefs through exhibitions. "We only have people's

attention for a few minutes," says Gary Young. "How could we teach things that go so deeply?" Besides, they generally are tired of Anglo curiosity and unfavorable interpretations. Says trader Tom Bahti in his book, *Southwestern Indian Ceremonials*, "Superstition, it should be recalled, is the other man's religion."

The Pueblo Indian Cultural Center in Albuquerque exercised the tribes' right of privacy in a symbolic way. During the first few weeks of its existence, the center had much

space and little to display, so the staff borrowed a traveling exhibition from the Interior Department. Four vertical panels showed objects used for cooking and hunting and various items of clothing, with labels and maps to explain them. On the fourth panel was a label describing the Kachina doll, "a painted wooden figure that represents the masked dancer in ceremonies honoring the spirit of animals, plants or people." Because the doll has sacred powers, it was awkwardly but effectively covered with a hastily devised cardboard box.

"This attitude of wanting to keep the more sacred items to themselves may go further," says Jerry Brody, director of the Maxwell Museum of Anthropology at the University of New Mexico. "The Indians may some day want everything back, everything with religious connotations— and it would be to burn them, because they are defiled. It constitutes a real moral issue for museums: Who has the right to these objects?"

Outsiders will continue to assign Indian symbolism where it does not belong, much to the amusement of the Indians. Such is the case with the lovely squash blossom necklace of the pueblo silversmiths. While it is often called an ancient Indian fertility symbol, it is actually of Spanish origin, an elongated version of the silver pomegranate worn by the Spanish as an ornament for their capes and silver mounted bridles. The design was adapted by the Indians who learned silver-smithing from itinerant Mexican and Spanish traders beginning about 1850.

Recently at the Pueblo Center, assistant curator Ramus Suina from the Cochiti Pueblo was helping to put the final touches on an anthropology exhibit outlining the history of the southwestern tribes. The opening label read "Indians first traveled to this continent across the Bering Strait. . . ." "That's not true," remarked Suina. "Our people appeared with the Emergence." While every tribe's legend differs slightly, most Keresan-speaking



Musicians and dancers participate in a pow wow held at Daybreak Star in Seattle.

Indians believe that in the beginning people lived in the Underworld. Seeking light, they moved upward until finally a badger enlarged a woodpecker's hole through which people "emerged." The label was changed. The new label did not describe all the sacred rites associated with the story, but it did, at least, begin to get the record straight.

Can a non-Indian staff even begin to organize an exhibition of Indian culture? "You have to dare," says Jerry Brody. "You have to make judgments on something other than whether you will offend somebody, because you will. But as more Native Americans go to work in museums they may resolve their ambivalence in favor of sharing more, and we will learn more."

The problem facing both established institutions and Native American centers has been the availability of qualified museum personnel with the traditional

background. Since 1973 the Smithsonian's Department of Anthropology has offered internships for Native Americans to give them access to archives and training programs, either at the Smithsonian or other institutions such as the Library of Congress, the National Archives and the American Museum of Natural History. New plans under its Office of Museum Programs include offering courses in such fields as conservation and security management at museums or universities closer to the areas of need, where more people could participate without having to travel to Washington. Other training programs are already going on all over the country. (See the articles by James Nason and George Quimby, and Charles Dailey, in this issue.)

A Cultural Complex in Albuquerque

One place graduates might find work is the Pueblo Indian Cultural Center in Albuquerque, which

opened August 28, 1976. Four years ago EDA granted \$1.6 million to the All-Indian Pueblo Council, composed of the governors of all 19 southwest Indian pueblos. The money was to be used to construct a cultural complex with a museum, educational programs, a theater, and a shop to generate income for the individual artists in the area. (The 1970 census showed the per capita income of the approximately 39,000 Pueblo Indians to be \$1,029.)

After years of negotiations, the Department of the Interior ceded 11.6 acres in downtown Albuquerque creating, in effect, another reservation. Local businesses and individuals raised \$100,000 in additional funds, including \$27,000 from an auction of pottery and jewelry donated by local Indian artists. EDA gave another \$400,000, state and federal Bicentennial monies paid for opening exhibits and construction of a pueblo home next door, and other organizations paid administrative costs before the opening. The center hopes to be paying its own operating expenses within three years with income from the shop, restaurant, leased office space and admittance fees.

The building contains 49,000 square feet of space in a semicircular plan around a central plaza. It is modeled after Pueblo Bonito in Chaco Canyon, a multistory adobe structure abandoned before 1300 and considered one of the greatest architectural achievements in Pueblo history. The upper level houses spacious modern conference rooms, reception areas and administrative offices with sleek modern furniture and glass facades. The ground level contains exhibition space, an auditorium, the restaurant and shop; the lower level has space for a media center and library. For the moment, it is leased to other Indian organizations. The center's staff is approximately one-half Indian, with an equal ratio at all levels. Several positions are funded by CETA.

Everyone is welcome, of course, to view the exhibitions of pottery, drum-making, silver and turquoise jewelry, but the center's major emphasis is, again, education for

the Pueblo Indians. Education specialist Angelina Medina explains the need for her programs with the story of her own family.

Medina was raised by her grandparents in Acoma, New Mexico, the oldest continuously inhabited village in the United States. Her mother and brother had gone to California in the 1950s, leaving behind the demeaning life of the "blanket Indians."

"They were told their clothes were ugly, their language inferior—everything. They're not happy now," she says. "But how do they get back over? I know more than my mother. She would have to go through a

Native American workmen handcut the main timbers for the construction of Daybreak Star. The Indian community was responsible for the design and construction of the center.

whole indoctrination to come back."

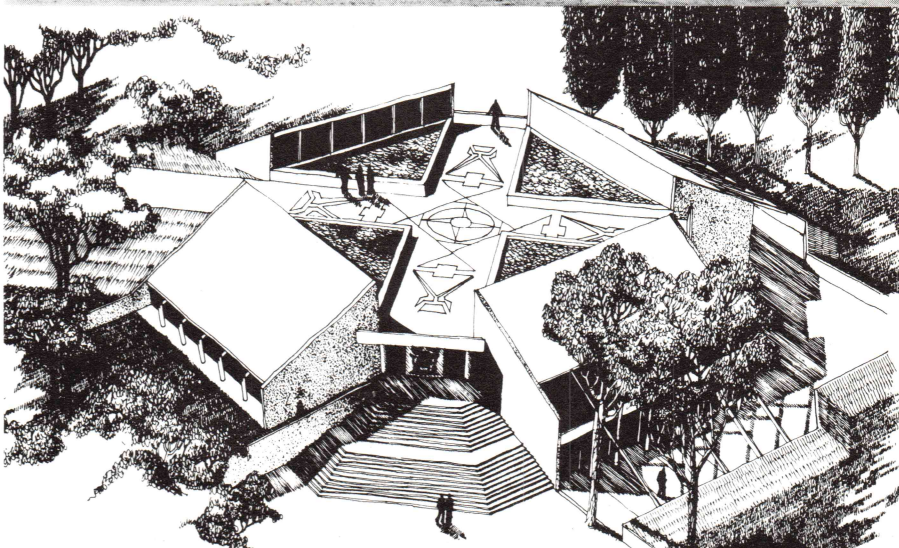
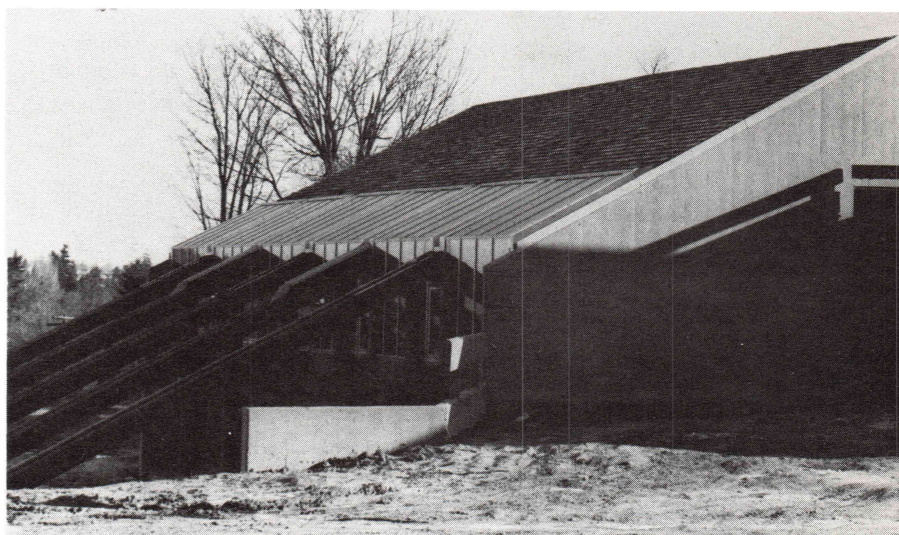
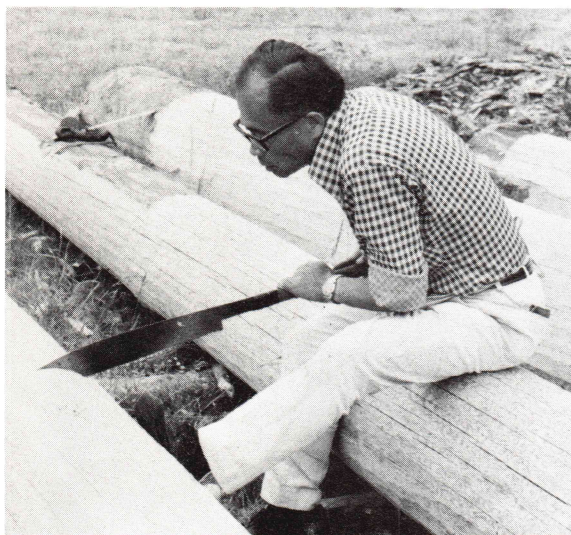
Medina attended college in Durango, Colorado and is working on her master's degree in elementary education and humanities. With a grant from the Office of Education she is writing the history of the Pueblo Indians for use in the pueblo and New Mexico schools. She is also working on suitcase exhibits that will carry lessons in Indian history, and the duties and responsibilities of Indian people to the pueblos. They will include instruction in cooking, shelter, and the modern concerns of land and water rights. "Anything we put out is to reinforce the positive identity of our children," Medina explains.

The design of Daybreak Star is intended to convey the essence of Native American tradition rather than re-create traditional architectural forms.

Under a National Endowment for the Humanities planning grant she has designed programs to involve the center with schools, other museums and the pueblo homes. Activities include field trips to all 19 pueblos, classes in cooking, adobe roof construction, storytelling, animal husbandry and state government.

Daybreak Star

A similar story unfolds in Seattle. In 1970, spurred by the American Indian Movement (AIM) and the well-publicized occupation of Alcatraz, more than 1,000 Native Americans living in the Puget Sound area formed a group called the United Indians of All Tribes Foundation



(UIATF). Their purpose was to acquire Fort Lawton, where the barracks and 290 acres were about to be declared surplus by the U.S. Army. UIATF wanted to develop the site into a comprehensive educational, cultural and social service center for the more than 16,000 Indian people living in the region.

A long series of negotiations with the city of Seattle led to the acquisition of a six-story downtown building for social services and a 99-year lease on 17 acres for the educational and cultural center at Fort Lawton, now called Discovery Park. The city later appropriated \$500,000 of its revenue-sharing funds and EDA granted \$312,000 for construction of an arts center to be called Daybreak Star. Groundbreaking took place in September 1975, and the center opened this April.

The master plan includes a theater, restaurant, library/archives, museum, and a Long House for community dinners and ceremonial events. A Large Circle for contemporary and traditional athletic events and teepee encampments, and an outdoor area for experiments with native plants and herbs and natural hide treatment also are planned. The overall design of the buildings and landscaping is not necessarily intended to recapture Indian tradition, but to convey the essence of that tradition through natural materials, color and involvement with the land. Native Americans are responsible for all design, including four large murals representing the geographic regions of North America made possible under Seattle's one percent art in architecture program. The Colville, Makah and Quinault tribes donated much of the construction materials. Other support came from the Weyerhaeuser Foundation, which contributed eight 50-foot-long Douglas timbers, and ITT Rayonier, which gave the center 10 massive cedar lodge poles.

Many of the programs that will move into the lovely Daybreak Star were started with the founding of UIATF. For example, at the media center, temporarily housed in renovated army barracks, an all-Indian staff is working on a 13-part docu-

mentary film to show how the commercial film industry has stereotyped Indians. Pulitzer prize winner L. Scott Momaday wrote the script, and the participants include Marlon Brando, Chief Dan George and Will Sampson of *One Flew Over the Cuckoo's Nest*. The project is funded by the National Endowment for the Arts in conjunction with KCTS-TV in Seattle.

Another area of concern for UIATF has been curriculum development for Indian and non-Indian elementary schools. Says Bob Kendrick, director of programs, "A minority child doesn't relate to Tom, Dick, Sally and Spot so he doesn't learn quickly. But if you give him Chief Seattle or Indian legends he does learn. We're finding the Anglo children read better, too, because it's interesting to them."

The U.S. Office of Education called UIATF's program the best of its demonstration projects. Each year it has increased funding and asked that UIATF give technical assistance to other groups involved in similar work.

"We're proud here," Kendrick says, "but no one person takes the credit for Daybreak Star or the work we're doing. It takes years in the making and a cast of thousands."

Inside and outside Native American communities, programs to define and enhance the unique characteristics of Indian life are planned or in progress. Alan Jabbour, director of the new Folklife Division at the Library of Congress, discussed his philosophy of giving technical assistance to Native American projects.

"Our national identity is secure enough that we can start shoring up the separate foundations on which it was built. In the past, national programs that were vaguely geared to everybody may have ended up helping nobody," he says. "Now we are going to step further with individual efforts in small communities. Programs specifically for Native Americans or any ethnic group do not shortchange other people. They can only contribute to the greater strength of the nation." △

*Some of the wampum beads
that were returned to the Six
Nations Confederacy*



Reclaiming Cultural Artifacts

Richard Hill

This is the way it happened:
The earth was created on the
back of a giant turtle in the
middle of an endless sea.

Plants, animals, birds and human
beings sprang from the earth. In
order to maintain peace on the
Great Turtle Island, the Creator
gave the human beings sacred in-
structions, duties and responsibili-
ties that were to be preserved for
future generations.

To one family of human beings, the
Hodenosaunee, also known as the
People of the Longhouse or the
Iroquois Indians, a message of
peace, law and thanksgiving was
entrusted. This great law of peace
is an exquisite design for a humane
way of life. From the Creator, the

Hodenosaunee learned to record
sacred events and instructions by
using shell beads to make sacred
wampum belts. They also learned
to make ceremonial objects from
the earth to preserve health and
peace. By conducting ceremonies
and using the Creator's plan, the
delicate balance of nature would be
maintained for the sake of the
Hodenosaunee's children.

Then the white man swept across
the continent. The Native human
beings were obstacles to industrial-
ization and commercialization.
Conflicting cultures and values dis-
turbed the great peace as the
Hodenosaunee territory, lifestyle
and philosophy were attacked. The
white man tried to preserve the
material culture of the "vanishing

Richard Hill, a Tuscarora of the
Beaver Clan of the Six Nations
Confederacy, was until recently a
research assistant at the Buffalo
and Erie County Historical Society.
He is now a project consultant for
the Native American Center for the
Living Arts, Inc. in Niagara Falls,
New York and a part-time instruc-
tor in Native American esthetics at
the University of Buffalo.

Americans" by placing ceremonial and secular objects in museums according to European tradition. The Native human beings seemed destined to take their place in history.

The Hodenosaunee survived, only to realize that the design for peace faces destruction, not from absence of belief, but from inaccessibility to sacred messages and religious objects.

Now it is time to develop plans and programs that combine the needs and policies of cultural institutions with those of this country's Native people. With that goal in mind, the Buffalo and Erie County Historical Society has formed a unique relationship with the Hodenosaunee in New York state. The museum staff has worked with a six-member Iroquois advisory committee to negotiate the return of sacred objects, plan exhibits and education programs that present a positive, accurate image of Native Americans, and involve the Indian community in the society's activities. Stereotypes of both museums and Indians have dissolved as the Hodenosaunee's cultural values and beliefs have been renewed through common efforts.

Some professionals are afraid that progressive steps to return "artifacts" would destroy public collections and threaten museum integrity at the whim of every ethnic or political group. Other administrators feel that Native Americans

cannot care for ceremonial articles and would soon relinquish them to private collections. The Buffalo program's success proves that museums need not feel threatened by change.

The Native American people do not need a great white father to look after their culture, government or religion. The Hodenosaunee's requests for the return of wampum belts, medicine masks and ceremonial objects are not unreasonable demands that arise from rediscovered ethnic pride. For many generations they have watched their children try to assimilate to American society while retaining the sacred messages and beliefs that were entrusted to them. Individuals who have relinquished ceremonial objects have only added to the confusion. Painfully, the Hodenosaunee have learned that the survival of their culture—the traditional religion, philosophy, government and lifestyle—is in question.

Today's Hodenosaunee, perhaps more so than any other generation, are aware of what is at stake. They believe in their ancestors' way of life, but they see their children grow confused without the same messages that inspired earlier generations. They must take the necessary steps to protect their grandchildren's religious, governmental and cultural choices.

Several factors prompted the Buffalo and Erie County Historical Society to reassess its exhibition and collection policies and develop

a community-oriented approach for its programs. First, the society has always had an interest in Indian history as an integral part of the history of western New York. It recognizes that attitudes and public interest change, and that it must keep abreast of those changes. In recent years, increased attention has focused on Native American philosophy, lifestyle, history and culture as a result of the work of Indian activists, writers, educators and traditional officials. A new sense of justice for aboriginal rights has emerged. Among non-Indian people, there has been a resurgence of ethnic pride and a new awareness of family folklore, traditions and national identity. And finally, the Native people themselves have approached the museum with their concerns, beliefs and ideas for improving the quality of exhibits and programs.

When I became a full-time museum staff member in 1973 under a federally funded work incentive program, my elders already had impressed me with a concern for historical perspective and cultural identity. The Hodenosaunee now had direct access to the workings of the historical society. It was felt that the exhibits were both culturally inaccurate and religiously offensive. Sacred articles were on public display, often subject to ridicule. A desecrated grave was exhibited as a curiosity. Ceremonial objects that were in desperate need at home were found in exhibit cases. Rather than close the door on the Native Americans' concerns, the historical society stepped forward in friendship to resolve the issues.

Both the museum and the Indian people recognized that little time remained for the older generation to teach the children their ancestors' ways. It was agreed that the Hodenosaunee have a viable culture, religion and government, and



Roy Buck (left), Native leader and wampum belt interpreter, Theodore Mars, a White House representative, and Corbett Sundown, Seneca chief from the Tonawanda Reservation, hold a wampum belt that represents the peace between Indians and whites.

that the museum as a public trust could provide valuable assistance in the preservation of those institutions. A mutual concern for constructive change was born.

The Native Americans' requests came to the Buffalo and Erie County Historical Society through the Iroquois Advisory Committee,* a representative body of cultural, historical and educational consultants from the Six Nations reservations. The committee's responsibility is to provide accurate and nonstereotyping information, to sensitize museum staff members, and to recommend new approaches and exhibits. The group is the link between the museum, the community and the Six Nations Iroquois Confederacy, the traditional Hodenosaunee governing body.

The committee began by discussing Native American attitudes, priorities, collections and exhibits with Walter Dunn, director of the historical society, and the author, a research assistant in the interpretation department. There were several areas of concern: the maintenance of respect for cultural values by both parties throughout the negotiations; the immediate cultural needs of the Hodenosaunee people; the return of religious objects in the society's collection; and the image of Native Americans projected by museum exhibits and programs. The committee wanted to convey an understanding of Native Americans without violating their culture and religion, and the museum wanted to give technical assistance and public educational services. Both groups hoped to establish a new relationship that would be an example of peaceful and productive negotiations and could help other museums develop responsive community programs.

The Iroquois Advisory Committee, through the Six Nations Chief's Council, presented several formal

requests to the historical society. (The Hodenosaunee do not view themselves as United States citizens. As a sovereign people, the Six Nations Confederacy follows its own laws and procedures.) Both parties considered the requests to be serious, and the actions of the committee and the museum were conducted in an atmosphere of respect and integrity.

The Hodenosaunee have always been strongly opposed to grave desecration, which they consider to be archeological rape and theft. The display of human bones promotes a macabre attitude that dehumanizes the Native people. This belief in the sanctity of the grave led to the committee's request, supported by the Trinity Church of Buffalo, for the return of the skeletal remains of Hodenosaunee ancestors for reburial. The museum complied by removing the bones from public exhibit and returning them to the Tonawanda reservation. Other bones were returned to the Hodenosaunee by the University of Buffalo under a state law that allows for the study of human bones for scientific purposes, provided that the bones are returned to the earth. These actions were welcome, but Native Americans consider the possession of their ancestors' remains a continuing problem.

After the reburial, a gesture of respect and goodwill that was symbolic of the developing relationship, the Hodenosaunee felt comfortable to continue their work with the historical society. With further review of the exhibits and the collection, the committee made other recommendations.

Out of concern for the proper use and care of a collection of carved wooden medicine masks, the museum removed the masks from public exhibit. In 1974, a special short-term loan program began which allows religious leaders to borrow the entire collection for use in traditional ceremonies. The chiefs from the reservations ask to use the masks several times each year. When not in use, the

collection is stored in a secure area of the museum out of public view. This program enables the Hodenosaunee to meet a cultural and spiritual need until a more permanent agreement can be made. The Six Nations Chief's Council has officially requested the masks' permanent return, and a response from the historical society is anticipated soon. The Hodenosaunee prefer that plastic reproductions be used in museum exhibits. If properly explained, these substitutes meet the public's educational need.

A similar procedure answered the request of the Chief's Council for the return of sacred shell wampum beads, which are essential for use in ceremonies, to ratify agreements, marriages and messages, and to serve as credentials for Six Nations officials. With each request, the advisory committee explained the use and needs of the ceremonial objects as part of a viable religion. On March 25, 1975, the society returned several thousand wampum beads to the Chief's Council at a special meeting at the Onondaga Longhouse near Syracuse. The Onondagas are in permanent possession of the beads, and the loan agreement is renewed each year.

The issue of the return of wampum belts is not a recent one. For over 90 years, the Six Nations have been trying to reclaim belts that are presently in the New York State Museum at Albany. The 25 sacred belts include the great message of peace, law confederation, social order, history, treaties and ceremony. Without them, the Hodenosaunee culture faces destruction within the next generation.

Several bills have been introduced in the state legislature to return four or five of the wampum belts. In 1971, one bill passed with the condition that the Onondaga Nation build a fireproof museum to house and display the belts. Reproductions were made for the state museum, but the Onondagas never received the originals. With the help of Advocates for the Arts, the Six Nations have filed suit in state court for the unconditional return

* The advisory committee members are: Huron Miller, Onondaga; Marilyn White, Seneca; Corbett Sundown, Seneca; Sally LaForme, Onondaga; Barry White, Seneca; and Oren Lyons, Onondaga.

of all wampum belts. A similar suit was lost in 1900 to John Thacher, a private collector who willed his wampum belts to his wife, who in 1927 donated four belts to the state museum.

The return of wampum beads from the Buffalo Historical Society was not only culturally and historically significant, but it was also a factor that changed the Hodenosaunee's attitude toward museums. The future looked more hopeful. The Six Nations are still in urgent need of all wampum belts and beads, however, and their work on the state level continues.

The Iroquois Advisory Committee next approached the need for public education. A new permanent exhibition, *Hodenosaunee—The People of the Longhouse*, was organized at the museum with the support of a grant from the National Endowment for the Arts. The committee determined the focus and content of the exhibit, which opened in February 1976 and received favorable response from the media, the Hodenosaunee and the non-Indian community. Life-sized dioramas showing family life, government and village life, as well as exhibits on sex roles, sports, treaties and the contemporary Hodenosaunee were designed to utilize the museum's collection without violating the traditional beliefs of the culture it represents. The exhibition is a statement of what the Hodenosaunee want the public to know about the philosophy, lifestyle, government, cultural life and contributions of the Iroquois people.

The Native American community also was involved in the construction and installation of the exhibition. For two years, the historical society hired several Iroquois high school and college students in federally funded summer and work-study programs. The students were placed through the mayor's summer youth employment program, the Neighborhood Youth Corps and the Buffalo North American Indian Cultural Center. Guidance from Native American consultants, students and staff was essential. Work-

ing under the supervision of the historical society's interpretation department, the Indian students gained valuable museum experience. Renovations were made to existing exhibits, loan kits and traveling panel exhibits in order to incorporate accurate information, additional representative nonsacred objects, and a more positive attitude toward Native American history and culture.

The Native American students also reproduced ancient Hodenosaunee arts and clothing for exhibit mannequins. The students and advisory committee did research in other museum collections on authentic designs and techniques and, with skills learned at home, the students made 20 complete deerskin outfits. Other exhibit items, including corn and bark, were obtained from Native Americans on the reservations. When the exhibit opened, the Hodenosaunee community was confident that its work would serve as a valuable educational and cultural resource.

The relationship between the historical society and the Hodenosaunee has been successful because a process of reeducation and reorientation has occurred. The Native people helped the museum professionals to understand the Hodenosaunee's essential beliefs and motivations, allowing the staff to make intelligent, sensitive decisions about the use of the Native American objects in the society's

collection. The museum administration was prepared to listen to new ideas and approaches that would fulfill the museum's responsibilities to the public. In addition, the Native American community learned to understand the museum's function in the preservation and interpretation of collections. It was discovered that cultural, educational and historical needs could be met with mutual benefit.

The society's objectives are no longer centered solely on the possession of a collection of cultural treasures, but on a proper utilization of religious and sacred articles. This reorientation process must take place in other museums. The act of study and preservation is complete: Museums have preserved specific objects of Native American material culture during a tragic period of territorial disputes, forced removal to reservations, cultural genocide, religious persecution and economic suppression. Next, museums must help Native Americans as they teach the value of those objects through their cultural and religious traditions. The loan programs and new exhibits at the Buffalo and Erie County Historical Society are significant accomplishments, but they are only a beginning. If other museums and communities follow, perhaps peace can be restored. Δ

Native American students at work on leather costumes for exhibition





A Successful Interpretation of a Sacred Subject

Ellen Bradbury

I *Wear the Morning Star*, an exhibition on the American Indian Ghost Dance, opened at the Minneapolis Institute of Arts on July 29, 1976. It was the first time a major art museum had arranged an exhibition that featured the art of a single Native American religion. The Ghost Dance religion, which began around 1889 with the

dreams of Wovoka, a Nevada prophet, survived the 1891 massacre of Sioux Ghost Dancers at Wounded Knee, South Dakota, and is still practiced today.

It is a simple religion which holds that various dancing and singing rituals have the power to bring back the buffalo, the old ways of life and prosperity, to cause the

Ellen Bradbury is curator of pre-Columbian and primitive art at the Minneapolis Institute of Arts.

disappearance of the white man and return to life all Indians who have died in battle. This last feature gives the religion the name Ghost Dance.

The staff at the institute felt that an exhibition of the ceremonial garments and art created for this hopeful, revitalistic faith, although sensitive and potentially controversial, might result in a better understanding of Native American culture, and would be particularly appropriate during the Bicentennial. In a series of long conversations, we discussed the proposal with Native Americans living in Minneapolis. If at this point there had been objections, we might have dropped the idea, but instead we found that the proposed exhibition was generally well received.

Much of the information and material for the exhibition had never before been compiled and we had no idea how much there would be to discover, where we might find the garments and information or, in some cases, whether the garments we found were authentic. (We eventually identified a sizable number of fake Ghost Dance shirts, some made shortly after the Battle of Wounded Knee and others of more recent manufacture.)

When I began to search for shirts and dresses that had been worn in the dance, I was lucky to meet James E. Gillihan, director of cultural preservation in South Dakota, who introduced me to several Sioux medicine men. I immediately learned that the traditional ways are still strong among the Sioux. The medicine men thought that it would be a good idea for me to go through several Sioux ceremonies so that I, as an outsider who proposed to put together a show on a sacred Indian subject, would know how the ceremonies were conducted. I went through a sweat lodge, a ceremony that women rarely experience, and watched a Sun Dance. It was at this point that I became aware that a woman is at a disadvantage when conducting research on some aspects of the Plains Indian warrior societies.

Patience, politeness and interest turned out to be the most important research tools we had. At each step of the project, we assured people that no information would be used unless they gave permission, and that we would try not to present a distorted view of Indian life.

We discovered that the best way to learn about the contents of other museums' collections is to visit them. Most museums have neither the time nor the staff to answer involved requests for information, and we were often asking for a real search through files and collections. We visited as many museums as we could, although in developing the original grants to fund the show, this expense was not anticipated.

From the beginning we hoped that the catalog, which was partially funded by the Columbia Broadcasting System, would be used as a research tool long after the exhibition was disassembled. We endeavored to include illustrations of as many garments as possible and to make our selections representative of the garments that were produced for the dance, whether or not they were to be included in the exhibition. Many museums had no negatives of their garments on file, and we had to arrange to get photographs of them.

In the 1890s, James Mooney made an extraordinarily complete study of the Ghost Dance and documented the material he collected with photographs, which we were able to use for the catalog. The technology of that period was developed enough to record the songs and music that accompanied early Ghost Dance ceremonies. Ed Wapp, an ethnomusicologist and flautist at the University of Minnesota, managed to put the tapes of modern ceremonies and old wax cylinder recordings together so that the songs, which were as important to the dance as the garments, were presented in their full strength and beauty. We also prepared a 30-minute video tape recounting the story of the Ghost Dance with songs and long quotations from those who had witnessed the first

Ghost Dances, both white and Indian. This tape can be rented by museums for use with the exhibition or by interested school groups or institutions.

In trying to communicate the history of the Dance to visitors to the exhibition, we were forced to choose between a detached presentation and explanation of the religion, based on accepted social-scientific theories, or an involved, subjective rendition of the heart-breaking events that led up to the Ghost Dance. We felt very partisan but it was evident that the material was strong enough; it needed no partisanship. We wrote the catalog in a straightforward fashion.

To display the garments, we grouped them into circles reminiscent of the circles that are the characteristic form of the Dance: Sioux garments in one circle and Oklahoma in the other. Because strong religious feeling is still associated with the shirts, the exhibition was approved and blessed by a medicine man. We were fortunate to have Martin High Bear, a respected medicine man from Cheyenne River Sioux Reservation, South Dakota, bless the show at the institute and later travel to the Field Museum in Chicago to bless the installation there. To insure the safe and respectful handling of the garments when the show traveled, our grant application to the National Endowment for the Arts requested that one person from the Minneapolis Institute of Arts be on hand whenever the material was packed or unpacked, and that a medicine man bless each installation. It may be the first time that NEA funded such a request, but they did so after only one call for clarification.

Exact meanings for the symbols on the shirts were often difficult to discover. The famous "bullet-proof" Sioux shirts from Wounded Knee were particularly enigmatic. Until High Bear arrived to bless the installation, a small pamphlet issued in 1907 by the Bureau of Ethnology was the only source we had found that spoke coherently about the stars and butterflies, two common decorative motifs on the

shirts. When High Bear entered the room, he looked around the two circles of garments, and then, going from shirt to dress, almost addressing each garment, he told the story associated with the symbols. It was impressive testimony to the strength of both the oral tradition and the conservatism of the Sioux that in every case his comments matched or expanded the explanations in the 1907 pamphlet.

From the beginning, we worked with the Minneapolis Regional Native American Center, which helped us to maintain contact with the local Indian community. These contacts became especially important after the exhibition opened. The attitudes and reactions of tribal leaders to the show and

catalog were diverse. Some Native Americans complained that the catalog failed to convey completely the way Indians feel and relate to the universe. The strongest criticism came from Indians on advisory boards of other museums, who assumed we had not consulted the local community. As soon as they were told that the Minneapolis Regional Native American Center had cosponsored the exhibition, their opposition disappeared. There was no formal reaction to the exhibition, but the local Indian community, including school groups from the Little Red School House, an AIM-affiliated school in St. Paul, did visit the show. One Native American school group came on a hot summer day with a number of barefoot children. While the guard

checked the museum's policy on bare feet, the children took matters into their own hands: Those with shoes went to see the Ghost Dance exhibition, while the others played outside; then there was a great shoe exchange and the other half of the group clomped upstairs in borrowed shoes to see the exhibition.

Perhaps the greatest testimony to both the power of the garments and the strength of an exhibition like this came from a young girl who stood transfixed before one of the shirts as her school group began to leave without her. When the guard approached her and asked her what she was looking at, she replied, "That's my great-grandfather's shirt." Δ



*A photograph by James Mooney
of an early Ghost Dance ceremony*



Makah students begin the reproduction of a traditional canoe.

Two Specialized Training Programs

New Staff for a New Museum

**George I. Quimby
and James D. Nason**

In 1966, research began on an archeological site located on Makah tribal lands at Ozette, near the northwestern tip of Washington. The site was once a coastal village of the Makah that had been buried in a mudslide about 500 years ago. The mudslide preserved not only the houses of the village but also their contents—tools, weapons, basketry, weaving,

clothing and artwork. Dr. R. D. Daugherty of Washington State University supervised the excavation of the site, and by 1972, a small portion of this culturally rich discovery had yielded about 15,000 artifacts. The Makah Tribe retained permanent ownership of all artifacts found at the site. The significance of these finds led tribal leaders to give serious consideration to establishing a museum for the future storage, conservation and interpretation of these and other Makah materials.¹

Planning for the museum began to crystallize in 1973 with the development of a tentative architectural design and the investigation of possible funding for its construction.²

At this point, the tribal leaders began discussions with the University of Washington about the possibilities for museum training. For those of us at the university involved in museum training, this presented a notable opportunity to attempt specialized museological training in a situation where the students in the program would become the staff responsible for the operation of a major Native American museum facility. The university already had an undergraduate and a master's degree program in museology. These could not, however, meet the requirements we anticipated in this case. The training program needed to be flexible enough to handle students with widely divergent educational back-

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James D. Nason is chairman of the museum's division of anthropology.

grounds and interests while providing courses that would develop and maintain the cooperative ties of the students as a working group and future museum staff. Courses, designed to meet the particular requirements of an emerging museum, would have to be tailor-made for this group.

Accordingly, we proposed a three-year, full-time training program to begin in 1974, and submitted a grant proposal to the National Endowment for the Arts. The program was designed to provide undergraduate level training for up to six Makah students. The first goal of the program was to provide intensive museum training leading to a degree in museology. A second goal, however, was to provide the students with the option of fulfilling requirements for a second undergraduate degree in another academic field in which they were interested.

The alternatives to this plan—a nondegree workshop or certification program—were dismissed at the outset for several reasons. Tribal leaders were concerned that young Makah receive college educations and that the future museum staff be as qualified, generally and specifically, as possible. Also, there was no urgency for trained staff inasmuch as the museum was only at the initial planning phase. A three-year program would allow us a better schedule for the development of the training and the completion of other obligations.

Students were recruited for the program in the spring and summer of 1974 with the assistance of the Makah tribal government, the local education office of the Bureau of Indian Affairs and members of the Ozette archeological staff.³ By August 1974 we had hired a graduate student in the university's museology program to act as a teaching assistant, and had selected a final group of five Makah students. It was clear that these would not be a sufficient staff for the Makah museum, by now named the Makah Cultural and Research Center (MCRC), but we anticipated that

additional Makah who were receiving archeological training at the site and at the conservation laboratory at Neah Bay (the headquarters of the tribal government and Makah community) would eventually add to the MCRC staff. As we expected, the students had varying educational backgrounds: a B.A. degree in anthropology; a high school degree; three years completed at the University of Washington; and one and two years at other Washington colleges.

The primary coursework developed for the program for the first two years exposed the students to a wide range of museum functions and responsibilities:

▲ An introductory practicum in museology was designed as a "bridge" course to the university and the program. It introduced students to the operation of a museum within a general context and to the fundamentals of research methodologies, the organization and presentation of data, and the use of facilities for research and study.

▲ A course in ethnography acquainted the students firsthand with the handling of ethnographic materials, including the arrangement and construction of storage units, and the registration and cataloging of specimens.

▲ Another course concentrated on the design of cataloging and data retrieval systems in the context of museum records control and the use of different types of museum forms. From the course, the students developed a tentative cataloging system for the MCRC.

▲ An in-community summer course involved laboratory work at Neah Bay. Students reproduced traditional artifacts, including manufacturing tools, and used these to make a canoe; conducted individual research projects based on research designs prepared the preceding term; and prepared a display of Makah artifacts for a summer tribal holiday, Makah Days.

▲ A course, taken each term during the second year, involved various

stages in the development of the exhibition plan for the MCRC. During the first term the students worked directly under the supervision of Jean Andre, exhibit designer at the British Columbia Provincial Museum, on case design, artifact content, exhibition flow and basic story-line development. During the second term, students constructed a complete scale model of an exhibition plan, including artifacts and photomural content, and full-sized traditional canoe reproductions. During the third term, students began the research for gallery label copy, completed their work on the canoe reproductions and continued photographic and exhibition-related research.

In addition, some of the students completed the existing university coursework in museology, independent reading and research courses in museology and anthropology, as well as courses in photography, art, Native American art of the Northwest Coast, education, history, mathematics and a range of other subjects. By the end of the academic year in 1976, two of the five students had received their B.A. degrees and submitted senior theses on individual research projects related to the development and operation of the MCRC.

By this time, we had reached a critical juncture. It became obvious that all of the students in the program were needed on a full-time basis in the community to work on the museum's development. It was also clear that they would gain much from the practical experience this entailed. In a meeting with all concerned parties, the decision was reached to hold further university coursework in abeyance for the three students who remained in the program until the MCRC was well established and operating. This was the effective conclusion of the university portion of the training program, although we continued to provide on-site supervision of the canoe reproduction work through the end of 1976.

The results of the specialized training program are encouraging but

still incomplete. The program did not cover all areas of museum training, e.g., museum law; nor did it cover certain subjects in depth, e.g., museum administration and accounting. As a partial remedy a short-term summer workshop is planned that will augment and update the training received by the original group and which could, if necessary, provide initial training to new staff who will be working in the Makah Cultural and Research Center.⁴ Planning the summer session has led us to consider the general utility of such workshops for the personnel of many of the smaller local museums in our area, not just the Makah staff.

A final architectural design and exhibition plan for the museum has been developed, a site selected, and the building is now under construction. From this perspective, the general program did involve more than the design of coursework and academic programs. We also anticipated that the university's museum staff would provide whatever technical advice was appropriate and desired by the tribe for the planning of the museum. The advice included a tentative administrative organization plan, a prospective operating budget detailing expendable supply and equipment requirements, an initial budget that included itemized listings for all non-recurrent costs necessary to make the facility operational and advice on the building design itself.⁵ We felt it was not enough to deal only with problems of museum training. Established museum personnel contributed whatever relevant expertise they had to further the success of the museum project.

Even though not all of the original students completed their degree requirements, it would be difficult to assess the overall program as other than successful. None of the students failed to meet the academic and practical requirements, and all were sufficiently trained to make their presence and on-site work of notable value to the development of the museum. All of the students were hired by the tribe as the initial staff of the MCRC. Of

the three students who did not complete degrees, two now intend to continue their educations as soon as possible. One of the students who completed his undergraduate work intends to apply for the graduate program in museology at a later date. We can also judge the program as a success if we view this as more than a training program; it was also a cooperative venture between the university and the Makah Tribe to achieve a fully professional and well-founded museum. At no time did this mutual intent break down. We all began with the notion that this was a reasonable and achievable objective, and nothing occurred to alter that.

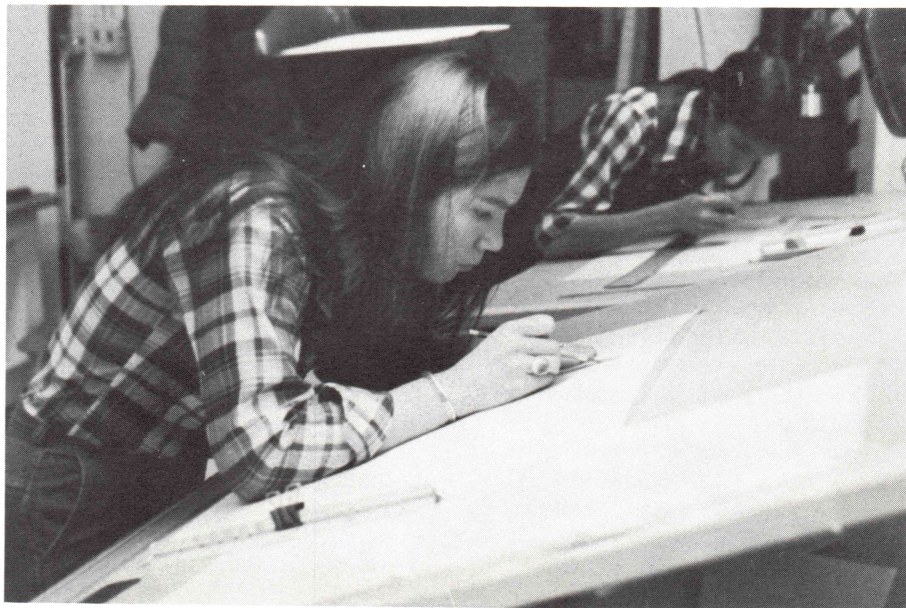
The tribe's goal of developing their own museum was not intended to forestall further archeological work or research on the collections, but rather to develop a museum of accreditable quality which would foster continuing research by Makah and non-Makah alike. The Makah Cultural and Research Center will permit these important collections to remain in the geographic and cultural context from which they came and within the proper jurisdiction of the people for whom the artifacts have the most meaning. It will also serve to inform others of this important

heritage. The museum's development will encourage the continued preservation of not only these specimens, but of traditional arts and skills as well, thus encouraging the knowledge and pride of the Makah in their own rich heritage. Δ

Notes

1. The archeological research was a cooperative effort supported by the National Park Service, the National Science Foundation, and the Bureau of Indian Affairs as well as by the Makah Tribe and Washington State University. For further information, see R. Kirk and R. D. Daugherty, *Hunters of the Whale*. New York: Morrow and Co., 1974.
2. This and all subsequent architectural design work was carried out by Richard Metler and Phillip Norton of Bassetti Company, Seattle, Washington.
3. Alan Kalland, BIA education officer for this area, was instrumental in developing student financial aid for the program. Gerald Grosso, conservator for the Ozette project, and others had already had contacts with the students, most of whom had worked at the site or in the conservation laboratory. The final decision was ours, the only instance in the museum project where the tribe did not have the ultimate decision-making power.
4. The current plans for the operation of the MCRC include the continuing development of a major archival collection, and it is probable that several of the original group will participate in the short course, Archival Management Institute, offered by R. Berner, the University of Washington archivist. This institute is comparable to the summer workshops now being planned.
5. These data were provided to the tribe as a part of the process of tribal application to the Economic Development Agency for a grant to fund the construction of the MCRC. The application was successful.

Students in the IAIA program mastering basic drafting principles as part of their Museum Problems course.



Bringing a Unique Perspective to Museum Work

Charles A. Dailey

The collection of the Institute of American Indian Arts Museum in Santa Fe contains the single most important collection of works by contemporary Indian artists. Some of the artists are innovative in the traditional styles of their ancestors and wish only to personalize their participation in the old art forms. Others have evolved styles that reflect the changes occurring within Indian culture. The same impulses that shape contemporary Indian art can be found in the IAIA training program. The museum's training program began in 1971 with intensive courses aimed at the specific needs of the Indian student and the problems of small museums. We strive to create an awareness in students of the possibilities for Native Americans to understand and become contributors to the fascinating and incredible potential of museums in America. Museums, as we define them at IAIA, are not only walls, panels and pedestals but ever-widening circles of concern about costume, drama, dance, collections, exhibitions, oral histories, lifestyles, earth, water, sky and the cosmos. Together these make a statement about "walking in beauty" that is totally integrated and consequently sacred and holy.

The purpose of the training program is to help students move beyond the mistakes and the experiments that will obviously fail and arrive at a point where they can make intelligent choices based on reading, common sense and experience. We are most interested in training students to work in a small museum that has a vision of doing seemingly impossible things.

The origins of our program were modest. We wanted practical and theoretical courses, ones in which students could learn not only established museum theory and practices, but also the traditional Indian

methods of caring for artifacts such as medicine bundles, and religious and sacred paraphernalia. The Elders of tribal groups who instruct the students on these matters can advise the young on the "spirit" of the object as well.

The museum is a working laboratory. Students may be in the galleries installing exhibitions; doing research on assigned topics; or working on the large collection of contemporary Indian arts and crafts in the basement. The training is directed toward acquiring the skills needed to handle the duties in a museum with a small staff and equally small budget. This emphasis is firmly based on our own experience rather than on any theory. For the first four years of the training program, our yearly budget was \$3,500, which included the costs of all supplies, books and equipment.

Courses usually follow this sequence: class lectures on the historical precedents of common museum problems (copies of pertinent material, clipped from magazines and newspapers since 1956, are distributed at the lectures); lectures on museum operations illustrated with slides drawn from a collection which includes slides of everything from washing floors to the operation of large expositions; talks by visiting specialists from area museums and galleries such as the Museum of New Mexico; research on an assigned project; and a final, written report on the project. In addition, whenever it is possible, students make weekly field trips to museums in Santa Fe and Albuquerque.

Advanced students are assigned independent study in fields of their choice. Our options are as varied as possible. Students may choose to research exhibition techniques, funding, collections management, legal problems of museums and building design, for instance, or establish the goals and policies for a hypothetical museum and outline the methods of acquiring objects for it. Students can also elect to work in a studio restoring pottery, rugs or paintings in preparation

"There is a great need and a right to live a life of dignity and well being, and bear the responsibility to protect and improve our culture for present and future generations of the American Indian people. That is why I think there is a need for Indian cultural centers on the reservations and a need for Indian people to become involved and responsible for carrying out in the best possible manner a role in helping the people retain their own Indian identity."

Jacquine Webster Stevens,
Winnebago

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for a more specialized future in conservation.

Evaluation of a student's performance in the program is based on two research papers assigned each quarter, a written examination at mid-quarter and both an oral and a written examination at the end of the quarter. The oral examination is given by the IAIA director and a staff member of the Museum of New Mexico, and covers the experience and skills that a student should gain during the quarter. Students are also evaluated on the basis of the comprehensive resume/notebooks they are required to compile for each quarter.

This resume/notebook is all encompassing. It forces the student to articulate each experience he has had or is assigned in the program. Students must include copies of all their notes on lectures and field trips, their research papers, tests and personal data. For example, the student must include in his resume a photographic documentation of all activities in which he engages in class. These include cleaning floors and toilets, matting and framing works of art, and photographing works of art for recordkeeping and publicity purposes. Students also document such activities as making mannequins for less than \$10; installing low-cost security systems; constructing display panels of all kinds; and packing works of art for traveling exhibitions. The important part of each experience for a student is not in *doing* it, especially, but in writing down for the resume what it means to him. In this way the resume/notebook remains a valuable reference tool and reminder that can be used later in life.

We also provide a telephone information service for our students after they leave the program. They can call for information or help on almost any problem, and material will be sent by return mail. If, for example, we receive a call for information about a broad category such as lighting or photomurals, photocopies of material in our files

"The objects placed on exhibit should reflect a proud and humanistic approach, and should educate the general public. They should be displayed as are the objects in any great museum. Doing this will give a better understanding of the value of the object to the proud culture it comes from."

Arthur Haungooah, Kiowa

can be sent immediately and at no cost to the caller.

It must be noted again that the IAIA program is primarily serving the needs of the Indian people and not the nation's museums. Most employment possibilities that come to the institute are for nonprofessionals—receptionists and museum guides. The students feel that these are token positions, but the intent of the program is to "take the position and make it so valuable the museum can't do without you." The museum profession is the most exciting profession in the world because the rules can still be made through intelligent thought and listening to the past. It is a unique profession with a unique potential.

Programs to train Native Americans are very few. Because of the limited number of qualified Native Americans, institutions with Indian-related activities and programs are hiring non-Native people. There are over 100 Native American institutions that exist or are in various stages of completion. These centers need more and better trained personnel.

An example of the problems that can arise when exhibitions about an Indian subject are designed by well-intentioned non-Indians occurred at a Pueblo near Santa Fe. On opening day most of the village thronged to the new museum but never went into the building again after that. They never complained and no one from the center sought to find out why it was not used by the people of the Pueblo. When our students visited the village and talked to the Elders, they dis-

covered that the people felt the "exhibit was about someone else." The 54 arrowheads, all in neat rows in the first case that greeted the visitor, did not reflect the living people outside the doorway. The center was not designed to be a part of that "circle of life," pulsating with the activities of the Pueblo outside.

After centuries of being studied, displayed and thought of as primitive, American Indian art and culture have come into their own. The young Native American students in the IAIA training program want to talk about themselves, to contribute what the general public needs to know and understand about their culture, and to end the insensitive exhibition of their sacred objects. They want to have a say about what religious materials are shown and how they are to be shown. The training program attempts to assist these young people to find their voices and work out methods that will make what they desire possible. With training and experience in the management and operations of museums, they now have the opportunity to contribute constructively and creatively to the museum profession by working in the nation's museums or establishing their own museum and visitor centers at home. The Native American students in the IAIA program are motivated by their desire to expand the vision of museums, to allow the world to see, feel, experience and understand a culture that "walks in beauty." △

"I, as an Indian, am indebted to the people in museums because of the artifacts that have been collected and put on exhibit for the education and understanding of the people. If that hadn't happened, I don't think I'd know as much about my people or about other tribes as I do now. I know my grandmother told me things that the ancestors did and what things they used, but she didn't have things to show me."

Anna Mae One Star, Sioux

Pioneers in American Museums:



Melinda Young Frye

A genius, a natural born collector and a museum man"¹—thus was Charles P. Wilcomb characterized by a colleague, Smithsonian ethnologist

Melinda Young Frye, former associate curator of the Oakland Museum's History Department, is now a consulting curator in the San Francisco Bay area.

Walter Hough, in 1915. During an all-too-brief professional life of some 20 years (1895 to 1915), Wilcomb collected thousands of specimens and established three museums.

As founding curator of the Golden Gate Park Museum and the Oakland Public Museum, he gathered significant California ethnographic material and historical objects rep-

representative of everyday life in early New England, exhibiting these collections in interpretive settings that established public museums as community learning centers on the West Coast. As a charter member of the American Association of Museums, he stood at the center of critical discussion during the developmental years of the museum profession in this country.

Like Wilcomb, many of our modern museums are products of the 19th century. Some are legacies of international expositions: London's Crystal Palace Exhibition in 1851 gave birth to the South Kensington Museum (now the Victoria and Albert); America's Centennial Exhibition at Philadelphia in 1876 spawned the Philadelphia Museum of Art and doubled the Smithsonian Institution's collections; Chicago's World's Columbian Exposition in 1893 became the Field Museum of Natural History; and San Francisco's Midwinter Fair of 1894 resulted in the Golden Gate Park Museum (now the M. H. de Young Memorial Museum, a part of the Fine Arts Museums of San Francisco).

The Midwinter Fair came about largely through the efforts of M. H. de Young, powerful civic leader and publisher of the *San Francisco Chronicle*. As California's representative to the Chicago fair, de Young saw the commercial and cultural advantages of bringing a major exposition to San Francisco. He determined that many of the foreign exhibitors at Chicago were willing to move their wares directly to the West Coast and he obtained permission to create a temporary "city" within Golden Gate Park.

The fair opened on January 27, 1894, and played to enthusiastic crowds for six months. Fairgoers wandered amid an architectural style of Moorish, Indian and Egyptian influence that was thought to evoke a spirit of sunshine, fruit and flowers, in keeping with the California stereotype created by the state's late 19th-century promoters. When the fair closed in July, de Young proposed to the park com-



Twenty-one year old Charles Wilcomb after his cross-country bicycle trip in 1889

missioners that the Fine Arts Building be turned into a permanent museum. They accepted his proposal.

De Young recognized the need for a capable overseer at the institution he was developing. His choice was a 26-year-old New Englander, Charles P. Wilcomb, lately from the San Joaquin Valley town of Visalia. Wilcomb had designed the fair's Tulare County exhibition, which contained his own comprehensive collection of Indian artifacts. The young collector had captured the attention of the Golden Gate Park commissioners two years before when he donated a 3,000-piece collection of natural specimens, coins and Indian material. His stated purpose was "forming a nucleus for a museum." Since then the Wilcomb gift had been exhibited in a park

building called the Children's Quarter, pending the construction of a permanent facility.

Wilcomb was born in 1868 at Laconia, New Hampshire, and in his teens had amassed an enviable collection of historical and natural specimens. While working in the local drugstore during the winters and at resorts around Lake Winnepesaukee during the summers, he advertised as a "numismatist and antiquarian." Young Charlie was famous locally as a champion bicyclist, and none of his friends were surprised when he accepted the Springfield Bicycle Company's offer in 1888 to ride their new Roadster model to California.

One year after the crosscountry cycling stint, Wilcomb returned to California by train and settled in

Visalia, an area rich in mineral deposits and Indian life. While working as deputy postmaster and as a drugstore clerk, he concentrated on increasing his collections. He displayed them as often as possible—at agricultural fairs and even in the windows of Nauscawen's Drug Store. Wilcomb collected as an investment, but aspired to educate the public through the exhibition of cultural artifacts and natural specimens. As a result of the Midwinter Fair, his persistence was rewarded and he completed the journey from New England, via Visalia, to San Francisco's public museum.

The Golden Gate Park Museum opened on March 23, 1895, with C. P. Wilcomb as curator. The exhibits reflected both the parentage of the San Francisco Fair and the grandparentage of the Chicago Fair. A 13-foot-high bronze vase that had been shown in both fairs and a sculptural bronze cider press comprised what de Young termed "important acquisitions." Bronzes, ceramics and "curious" Oriental objects were gathered from departing exhibitors. From the same source came native North American and South Sea Island artifacts, the beginnings of an ethnographic collection.

Taking advantage of a general economic depression, de Young made sizeable purchases at auction in New York. The major group included 15 complete suits of armor, gems, Russian bronzes, Greco-Roman pottery and glass, silver, Spanish-Moorish relics, ancient seals and jewelry. The *New York Times* called it "of greater value . . . than is possessed by many cities which have long had public museums."²

Diverse collections were appropriate for a museum descended from an exposition. Two sections of the opening exhibition, however, reflected Wilcomb's concerns with colonial American life in the Eastern states and with disappearing native cultures in America. These were a unique New England Hall and the North American ethnographic galleries.

In his first years on the West Coast, young Wilcomb was struck by how quickly second- and third-generation Californians had lost touch with their eastern American heritage. He decided then to bring them a sense of everyday life in the past through the educational use of object collections. The New England Hall, four large wall cases in a narrow corridor, was described in the first edition of the museum guidebook:

An interesting collection of ancient articles made and used in New England in the "early days." The collection was formed many years ago by a native "down-easter" [Wilcomb], who enjoyed unusual facilities for gathering the most desirable examples of these old-time relics.

The list of objects that followed included every variety of spinning and weaving equipment, lighting devices, fireplace and cooking utensils, pewterware and crockery, farm tools and firearms.

Philadelphia's 1876 Centennial Exhibition had set the stage for the appreciation of early American "arts and manufactures" and had stimulated the first generation of collectors of American antiques. The Metropolitan Museum of Art legitimized the pursuit with a serious display of American decorative arts at the Hudson-Fulton Celebration in 1909. They claimed it to be the first such museum exhibition in the country,³ but Wilcomb's 1895 New England Hall had preceded it by 14 years.

Wilcomb was self taught, having lacked the opportunity to study at a university. His aspirations to succeed in the museum world propelled him to learn on the job.

Barely nine months after the Golden Gate Park Museum opened he headed East to study museum methods and to collect.*

* Wilcomb also made an extensive tour of European museums at his own expense in 1900. He studied the British Museum, the South Kensington group, those of Edinburgh and Glasgow and museums at Belfast, Dublin, Paris, Munich, Berlin, Mayence, Cologne, Antwerp and Amsterdam.

Summarizing the value of the seven-week trip in a report to the park commissioners, he wrote:

All through the East the spirit of museum extension is spreading. . . . Even in the smallest towns, public museums . . . are being established.

I visited all the principal museums [he listed 33 between Chicago, New England and Washington, D.C.], and many private collections. . . . In each I made a thorough study of the principles and methods of organization and administration, as well as the different systems of classification and installation. . . . I managed to meet most of the officials.⁴

Some were generous with assistance:

At the U.S. National Museum [Smithsonian] arrangements were made for collections of various kinds, as well as a large series of books, pamphlets and other scientific publications. I was also supplied with formulas for making poisons and preservatives, photographs, working plans and specifications for building cases, etc.

Wilcomb's talent for collecting was exercised at his own expense; there were no funds from the museum for the purpose:

During my brief stay in New England I drove with teams in the oldest settled regions among the isolated farms, where I searched the forsaken corners of attics, cellars and barns, with gratifying results. From an aunt . . . I inherited a valuable and famous collection of colonial and revolutionary relics, which have been forwarded to the museum. This embraces several hundred articles. . . .

Not satisfied with a narrow corridor for the exhibition of the colonial objects, Wilcomb presented his plan for a "period room" setting:

If installed in a room of sufficient capacity, finished in Colonial style, [the collection] will form a most impressive and instructive exhibit. Our Colonial department will be the most complete and from an educational standpoint, the most valuable in the United States.

Wilcomb interpreted the term "colonial" loosely, as did his contemporaries. A careful study of the objects indicates that many were made and used through the first quarter of the 19th century.

The period room as an exhibit technique is said to have originated at the Swiss National Museum in 1898, with its first American appearance at Salem's Essex Institute in 1906-07.⁵ Although the woodwork of Wilcomb's Colonial Kitchen was re-created, not removed intact from an old house, this environmental room exhibit must be recognized as one of the earliest to be installed in an American museum. It received the acclaim of the San Francisco public at its opening in November 1896.

Curator Wilcomb then turned his attention to building the ethnographic collections. In the spring of 1898, he spent a few weeks in the field, searching for rare baskets, primary cultural indicators of the California Indian people. Although hampered by the growing popularity of baskets (he wrote, "It is a fad nowadays to have a number of Indian baskets strewn around the parlor, and the demand for them at present is quite pronounced"), he returned with 50 specimens. The newspaper noted that he "penetrated and explored every one of the old Indian *rancherias* in the foothills and scattered camps among the remote canyons and valleys of the Sierra." He also "visited most of the older settlers, particularly the Mexican families of that part of the state, many of whom have resided there for the past fifty years," finding "at least one example of every type [of basket] made by this tribe [the Yokuts] during the past century."⁶ The following spring he visited Pomo tribe settlements north of San Francisco, collecting objects that illustrated many aspects of their life.

In the next several years, Wilcomb participated in an archeological excavation on the shore of San Francisco Bay, consulted with visiting ethnologists, and formed a working relationship with the famed University of California anthropologist A. L. Kroeber. By 1899 Wilcomb could modestly boast a department of North American ethnology displaying over 400 basketry specimens, representing various Pacific

Coast tribes, from Central America to Alaska.

There had never been a cent from the city for collecting, but Wilcomb had collected anyway, using his own limited funds. At the end of 1902, he appealed to the park commissioners to purchase his collections for the museum. Not interested in the Indian materials, the commissioners were concerned only with the Colonial Kitchen. Their unusual solution to a lack of funds was to refine a large piece of copper ore from the museum's collections to obtain the necessary \$1,000 to meet Wilcomb's modest price.

The following year he gave the museum 811 natural history specimens, of which "more than half," said the *San Francisco Chronicle*, "were collected personally by the donor when he was a close student of ornithology in the New England states some years ago. In addition to this gift to the city, Wilcomb still has in the Memorial Museum, as a public loan, his remarkable personal collection of about 420 rare Indian baskets worth several thousands of dollars and his own collection of aboriginal relics aggregating hundreds of different pieces. These things he has retained as his showing after years of occasional collecting and purchasing when off on vacation trips. Some day he may sell them but thus far the Memorial Museum has had no funds with which to acquire desirable additions."⁷

The press had criticized the commission's methods of purchasing the colonial collection and the uncomfortable question of Wilcomb's private material still on exhibition came to a head in late November 1904. The Park Commission sent him a curt note demanding the removal from museum property of all his personal goods, comprising several major exhibit galleries. Reluctant to dismantle exhibits, Wilcomb wrote to M. H. de Young as a last resort, begging him to secure a source of funds.

My private circumstances preclude my donating it, though it would afford me much pleasure to do so, if possible. Having ex-

pended upward of one-half my earnings on the collection during the past 20 years, it is now out of the question for me to part with it without realizing the amount expended. I should be satisfied to get back merely cost price.⁸

De Young could not sway the commission and Wilcomb took decisive action. In April 1905 he sold his "entire anthropological collection . . . in stone, bone, shell, wood, feather, beadwork, pottery, buckskin, and basketry" for \$6,000 to Robert C. Hall of Pittsburgh, a financier and private collector who had previously expressed an interest in it.

The situation in San Francisco was hopeless. Ten years of struggle and personal sacrifice had not been recompensed, or even appreciated by the commission. In May 1905 Wilcomb submitted his letter of resignation and made plans to go East, "by way of our old home in New Hampshire where I can take a good rest."

Although he reported to the newspapers that he would enroll in a two-year course of study at either the American Museum of Natural History or the Smithsonian, immediate plans called for installing the ethnographic collection he had just sold in a facility near Pittsburgh to be known as the Hall Museum of Anthropology.

Charles Wilcomb had amazing insight into the requirements for creating a museum. Far from taking a narrow antiquarian collector's point of view (although he was an avid antiquarian), he viewed objects primarily as a means of education. In an annual report midway in his years at the Golden Gate Park Museum, he delivered his philosophy, saying in part:

The test applied to each [object] when its admission to the museum was contemplated has been: is it interesting? Does it move thought and appeal to the higher reaches of the imagination, or in a word, is it educational? The museum and its contents are a mere plant for the generation in the minds and breasts of the people who visit it of ideas and feelings which make them better in their lives toward each other and the State.

Robert Hall appreciated Wilcomb's talents, paid him well and shared his interest in the developing American museum community. Both attended the charter meeting of the American Association of Museums in May 1906 in New York. Hall, paying \$30 to the fledgling organization, became one of five life members, while Wilcomb enrolled as an active member for \$2. At the 1907 AAM meeting in Pittsburgh, Hall addressed the group in complimentary tones for the altruism of their profession and brought the thanks of the business community which he represented.

The delight of museum delegates in unusual feasts perhaps began that year, as recorded in the official *Proceedings*:

The Association adjourned in order to accept the invitation given by Robert C. Hall to take luncheon at his country seat, "The Meadows," at Ross Station on the Western Pennsylvania Railroad.

It had been the intention of Mr. Hall to entertain his guests under the shadow of the beautiful trees upon his estate and he had provided a barbecued ox as the *pièce de résistance* of the menu. The dripping skies forbade the execution of this purpose, and the guests, after viewing the ox as he was being turned upon the skewer over a bed of charcoals, repaired to the mansion, where having inspected the remarkable collection of Indian baskets which Mr. Hall has assembled, sat down to a luncheon charmingly served, although not in the rural setting the host of the occasion had originally intended. After luncheon, the Association was called to order in the drawing room of Mr. Hall's house.

In 1908, Wilcomb attended the third AAM annual meeting in Chicago and continued on to California, seeking more Indian baskets for Hall. His collecting and previous experience in San Francisco attracted the attention of Frank K. Mott, mayor of Oakland. Mott, a farsighted man whose visions and actions brought culture and beauty to early 20th-century Oakland, had included a public museum as a necessary part of his city plan. In 1907, the city had purchased a Victorian residence, with the intention of renovating it for temporary museum use until a permanent building could be erected. Mott not only wanted Wilcomb to create the mu-

seum for Oakland, but he also wanted the recent group of Indian baskets intended for Hall's museum.

Mott believed in Wilcomb's museum philosophy and practical approaches and gave him free rein to carry them out. The re-creation of the Colonial Kitchen was essential, as were the ethnographic displays. Wilcomb went East in the summer of 1908 and again in 1909 to collect material. Essentially he repeated his trip of 1896, gathering hundreds of specimens ranging from natural and cultural history to a "large selection of material appropriate for the Children's Room," which he based on the existing Children's Room at the Smithsonian.

That December he made a short trip to British Columbia, returning with 150 examples of the art of the Northwest Coast Indians. In early 1910, he revisited *rancherias* in the Klamath River region near the Oregon border, the Napa Valley, Fresno and Visalia.

The same careful attention to detail that had characterized his years at Golden Gate Park was lavished on the museum for Oakland. Although the building there was not as grand, he had the important advantage of being able to provide small working facilities lacking in San Francisco—preparation space, painting and carpentry shops, printing facilities.

The "temporary" home of the Oakland Public Museum served for 59 years until the construction of the new building in 1969.



Fourteen exhibition rooms containing 12,000 specimens greeted the general public when the Oakland Public Museum opened on the evening of October 21, 1910. The steam radiators and the 400 electric lamps, which made it possible to see the artifacts and read the labels "as well in the evening as by day," were impressive. Departments included natural history; North American ethnology; ethnology of Africa, the Pacific Islands, Asia and Central America; general history; California history; a children's room; and the familiar colonial collection. The colonial kitchen idea from the San Francisco exhibit was expanded in Oakland to include, as well, a bedroom and three non-period room galleries containing weaving equipment, farm implements and ceramics—a broad range of objects reflecting everyday life.

Over the next few years the city of Oakland supplied between \$8,000 and \$12,000 annually to support the museum's activities. Such support allowed Wilcomb to collect at will. Several times a year he went into the field, concentrating on four native California peoples—the Miwok, Pomo, Wintun and Maidu. The latter group was the best represented of any in the museum's collection and Wilcomb planned to publish on the subject, building the museum into "a center for the intellectual and cultural life of the community."⁹

But first, education at the popular level was most important. In the initial five years of the museum's operation, over 19,000 schoolchildren came for formal lectures. Museum lecturers visited another 16,000 in their classrooms. Frequent loans of duplicate material were made and special exhibits were mounted at the Free Library and its branches. When the numbers grew too large for the exhibition galleries to accommodate comfortably, a 150-seat lecture hall with lantern slide projection facilities was added as part of an annex to the building.

Docentry, a part of the museum from its opening days, was described in an account of the time as "the courtesy of providing a guide to strangers who desire to be directed to points of interest rather than risk to wandering about aimlessly or missing some of the most valuable exhibits."¹⁰

A copy of Alice Morse Earle's book, *Home Life in Colonial Days*, was fastened to a small reading table in the colonial galleries. Wilcomb had planned from the early days at San Francisco to have reference material available in the exhibition space, in addition to an adjacent small library of scientific journals.

By 1912, there appeared to be real backing within the Oakland city government for a permanent museum building. Wilcomb traveled East in the late spring, attending the AAM meetings in New York and heading to Europe for several months of careful study of museum methods and policies. All he learned could be applied to the needs of Oakland.

In the same year he developed a three-page questionnaire that went out from the Oakland Public Museum to some 200 museums in America and abroad. Wilcomb asked about architecture, interior design, lighting, heating, exhibition technique, furniture, use of space, collection preservation and storage, size of staff, salaries—all important concerns of museum professionals today.¹¹ The answers were analyzed and plans for a museum were made. Such plans seldom reach fruition

on a first attempt, however, and Wilcomb was not destined to create Oakland's permanent museum structure. (Nevertheless, the institution he founded occupied the same home until 1969—59 years—when it was finally replaced by the new Oakland Museum building.)

At the 1914 AAM meetings in Chicago, the delegates accepted Wilcomb's invitation to come West the following year. In 1915 there was another major international fair in San Francisco, the Panama-Pacific International Exposition, and it was a year to be there.

Wilcomb's reputation as an exposition display designer had not been forgotten (in 1904 he had created San Francisco's exhibit building at the St. Louis Fair) and Tiffany and Company, the jewelers, asked him to take charge of their part in the upcoming exposition. Always placing the museum's needs first, Wilcomb agreed, but only on the condition that the minerals exhibited would revert to the Oakland Public Museum at the fair's close.

The spring of 1915 was a busy time. Wilcomb had been asked to address the AAM on the subject of the history of Oakland's museum and the preparation of that talk, together with revising and perfecting the museum's exhibition space, making local arrangements and doing the Tiffany display, may have been more than even he could handle. Unexpectedly in June, he became ill and entered the hospital. Within two days he was dead.

The meeting of the AAM delegates at the Oakland Public Museum on Wednesday morning, July 7, 1915, took on the aura of a memorial. Wilcomb's assistant, Mrs. de Veer, delivered Wilcomb's prepared talk, adding from her own perspective to illuminate more of Wilcomb's personal involvement than his innate modesty would have permitted.

As a collector, Wilcomb was aware of areas of life that were on the margins of disappearance. As an exhibitor, his artistry excelled. As

a curator, he adhered to tested methods of classification and preservation. As an educator, he was concerned with relationships of objects and interpretation. As an administrator, he formed policies and sought efficiency. As a scholar, he viewed the complete museum as a research institution.

The collections Wilcomb gathered exist today in several locations: The Oakland Museum history department retains the complete colonial and ethnographic groups from the years 1908-15; California's Department of Parks and Recreation holds many of the colonial objects originally in the Golden Gate Park Museum, as well as the large anthropological collection which comprised the Hall Museum in Pittsburgh.

In Mrs. de Veer's words, he was "a man of the highest ideals . . . never satisfied with less than the best that circumstances and resources allowed."¹² Her talk was printed in the official *Proceedings* of the 1915 annual meeting as testimony to the special qualities and skills of one of America's earliest museum builders. △

Notes

The author wishes to thank the History Department of the Oakland Museum and the Fine Arts Museums of San Francisco for their generosity in allowing the use of their Wilcomb Archives and historic photographs. Thanks also go to the office of the Park Commission, Golden Gate Park, San Francisco, for use of their historical records.

1. Wilcomb Archives, History Department, Oakland Museum.

2. Guidebook, Golden Gate Park Museum, 1895, p. 10.

3. Calvin Tomkins, *Merchants and Masterpieces: The Story of the Metropolitan Museum of Art* (New York: E. P. Dutton, 1970), p. 196.

4. And the three quotations following: Wilcomb Archives, M. H. de Young Memorial Museum, Fine Arts Museums of San Francisco.

5. Charles B. Hosmer, Jr., *Presence of the Past* (New York: Putnam, 1965), pp. 211-14.

6. *San Francisco Chronicle*, March 7, 1898.

7. *San Francisco Chronicle*, March 21, 1904.

8. Wilcomb Archives, Oakland Museum.

9. American Association of Museums, *Proceedings*, vol. IX, 1915, p. 71.

10. Pacific Publishing Co., *Greater Oakland*, 1911, p. 35.

11. Wilcomb Archives, Oakland Museum.

12. *Proceedings*, op. cit., p. 74.

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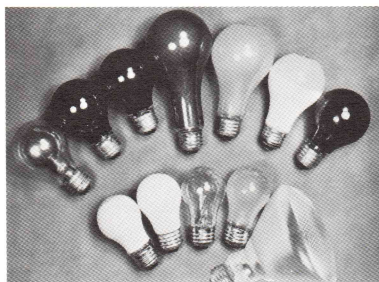
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Books

From the Center: Feminist Essays on Women's Art, by Lucy R. Lippard. E. P. Dutton, 1976. 313 pp., illus., paperbound, \$6.95.

This provocative collection of critical essays, monographs and conversations with female artists, and two short pieces of fiction, traces the emergence of Lippard's feminism in the years since the publication of her earlier book, *Changes*, in 1971. "I am still emotionally and contradictorily torn between the strictly experiential or formal and the interpretive aspects of looking at art," asserts Lippard, who nonetheless makes a strong case for viewing women's art in the context of its creation—exposing the "volcanic layers of suppressed imagery" that emerge from the female life experience to give women's art at this point its indelible cast.

To those who insist that "art has no gender," Lippard counters that artists do: "I am convinced there is a latent difference in sensibility, and *vive la difference*." This chord is struck again and again in Lippard's essays, for "the overwhelming fact remains that a woman's experience in this society—societal and biological—is simply not like that of a man. If art comes from inside as it must—then the art of men and women must be different, too." What is more, she discerns stylistic elements that may result from this distinctly female sensibility:

a uniform density, or overall texture, often sensuously tactile and repetitive or detailed to the point of obsession; the preponderance of circular forms, central focus, inner space (sometimes contradicting the first aspect); a ubiquitous inner bag or parabolic form that turns in on itself; layers, or strata, or veils; an indefinable looseness or flexibility of handling; windows; autobiographical content; animals; flowers; a certain kind of fragmentation; a new fondness for the pinks and pastels and ephemeral cloud colors that used to be tabu unless a woman wanted to be accused of making "feminine" art. . . .

These qualities are undeniably present in the work of many of the artists whose monographs comprise

the central portion of the book: Judy Chicago (whose concept of "a center image, closed off to men" as the primary distinguishing mark of women's sensibility and thus their art, has had an obvious and acknowledged effect upon Lippard's criticism), Eva Hesse, Louise Bourgeois, Jackie Winsor, Ree Morton and Hanne Darboven, among others.

Lippard makes no claim that all art made by all women can, should or will retain such differences of approach for all time. Rather, she sees the work of this generation of women artists "coming out of the closet," as having a revelatory innocence, unjaded as yet by the expectations and formalistic requisites of the male-oriented, male-dominated art establishment. "Real change," she says, "won't come until woman-man relationships are fundamentally altered," bringing greater freedom of expression to all.

Meanwhile, there is nothing inherently wrong—and perhaps much that is right—with the idea of exhibitions devoted exclusively to women's art. "If you can't enjoy good art because it is hanging with art by one political group or other, but you can enjoy art if it is grouped under the imposition of a movement or a theme or some curatorial whim, then you probably should think about why you are looking at art in the first place."—*Mary Jean Madigan* Δ

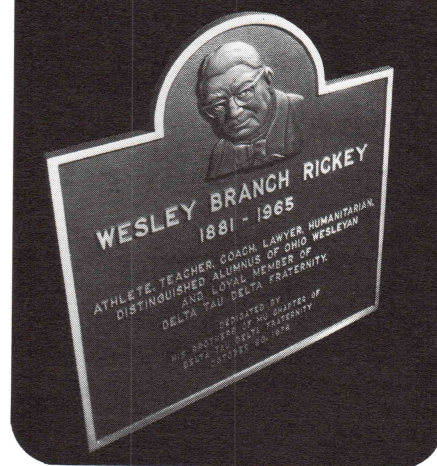
J. J. Brody is director of the Maxwell Museum of Anthropology, Albuquerque. **Bruce H. Evans** is director of the Dayton Art Institute. **Louis F. Gorr** is executive director of the Dallas County Heritage Society. **Michael E. Long** is director of the Parkersburg Art Center. **Mary Jean Madigan** is assistant director of the Hudson River Museum. **Robert A. Matthai** is project director of the American Discovery Project, American Museum of Natural History. **Lois Sonkiss** is a graduate student in Indian art at the University of New Mexico, Albuquerque.

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Books

Historical Resources: Finding, Preserving and Using, edited by Raymond F. Pisney. McClure Press, Verona, Virginia, 1976. 107 pp., paperbound, \$7.95.

There is an increasing interest in the utilization of local historic resources. In response to this, a unique conference was held on the campus of Mary Baldwin College in Staunton, Virginia in February 1975. Sponsors included the Augusta County (Va.) Historical Society; Historic Staunton Foundation, Inc.; and the Division of Social Sciences and Historical Studies at Mary Baldwin College. The discussions centered on local historical resources or what has been referred to as "the use of material things as windows to understand the past in the present."

Raymond Pisney has done an admirable job in editing this series of presentations and they should appeal to both laymen and profes-

sional historians alike. Perhaps the two most valuable chapters are "Museums and Education" and "Understanding Our Local History." Both emphasize the participation of young people in museum programs and the value of such programs to the curriculum of the local school systems.—*Michael E. Long* Δ


Fine Prints: Collecting, Buying, and Selling, by Cecile Shapiro and Lauris Mason. Harper & Row, 1976. 250 pp., illus., \$10.95.

Anyone who has ever talked with one of the great print collectors (a Paul Sachs or Hyatt Mayor) can begin to understand what print collecting is: the state of being totally devoted to and consumed by the prints themselves. The problem with most "collectors" is that they are more concerned with the act of acquiring than with the objects they acquire. *Fine Prints* unfortunately supplies lots of information for acquirers but little for collectors.

The book consists of two general sections: the first, a textural commentary on a mish-mash of collecting-oriented subjects; the second, a series of lists and glossaries. Included in the latter section is a bibliography which does not mention such basic reference books as the Hollstein series (among others); a "where to see prints" list which does not include the Frick

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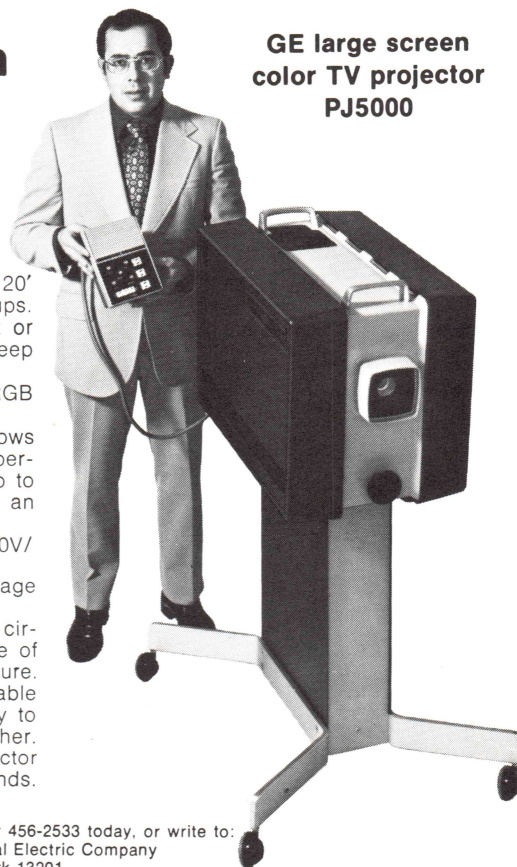
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Collection (among others); and both English-French and English-German glossaries which are as over-complete as some of the other lists are inadequate.

The text section is, in general, well written but terribly concerned with price, value and investment. The discussions are at best simplistic and give far more space to the technology of buying than to the art of looking and learning. For instance, the chapter entitled "Examining a Print" deals with the catalogue raisonné, edition size and its influence on price, sequential numbering, signatures, cancelled plates, publishers, the printing of lithographs, metric measurement and finally magnifying glasses and watermarks. Precious little space is given to looking at a print compared to that given to superficial value signals.

There is, of course, useful information in the book, especially for a novice collector. But the value of this information to a neophyte may be overshadowed by the potential harm of stressing value rather than quality. Real collectors will develop without handbooks. If they need an answer, they find it and, after all, looking for the answer is just as much fun as looking for another print.—Bruce H. Evans △

Song from the Earth: American Indian Painting, by Jamake Highwater. New York Graphic Society, 1976. 212 pp., illus., \$19.95.

Concentrating on the origins of modern trends among the Indians of the Plains and the Southwest, Jamake Highwater describes for the general reader the developments, schools, pressures and personalities that have shaped contemporary American Indian painting since the turn of the century. The text is accompanied by large, legible and uncluttered illustrations that are always near the artists and issues they are meant to illustrate.

Although the approach Highwater takes to American Indian art is

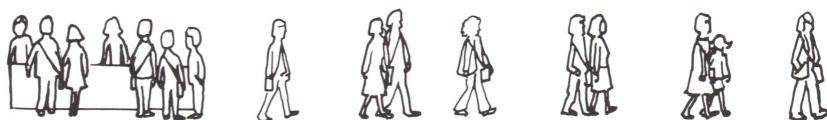
relatively new, the information he has organized in this book can be found in other sources, particularly J. J. Brody's *Indian Painters, White Patrons*. The newest and perhaps the most valuable portion of the book is the section containing interviews and comments from artists themselves. The recognition of Native artists as individual creative personalities has been long overdue and it is an integral part of the art historical process. These Indians speak not as ethnographic informants, but as artists. Highwater must be commended for remaining an art historian with a subject that has been handled with anthropological overtones for so many years.

For the most part, Highwater's presentation of the artists' comments and works, and the events and attitudes that shaped them, is very sensitive. But the first three chapters of the book are biased, so biased that it takes the reader an-

other three chapters to recognize the depth and validity of the material that follows those introductory chapters. The book is aimed at a non-Indian, awed audience, and the author overemphasizes the "otherness" of Indians, placing Native Americans and their art on a pedestal, beyond the comprehension of an Anglo critic. In his efforts to ennoble modern Indian artists through a discussion of the attempts of many to preserve or recall their ethnic identity, Highwater refuses to recognize prehistoric American Indian art as a conscious endeavor. Making Indian artists, prehistoric or modern, too different from other artists deprives them of their right to enjoy visual and perceptual games and be creative in the manner recognized in Western society. It is only in his concluding chapter that Highwater loosens up and considers the many different social aspects involved in the production of historic and modern Indian art and the implication these

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factors have in the works themselves.

Highwater's concise history of prehistoric Indian art contains some misconceptions as well as misinformation. In addition to a good annotated bibliography, a chronological chart of phases and important events of both pre-Columbian and modern American Indian art is provided. Forewarned of Highwater's over-ethnic approach to his subject, this history of contemporary American Indian art is as capable as the next. It is the bonus of interviews with many of the artists themselves that sets this book apart.—*Lois Sonkiss* △

Video Art, compiled and edited by Ira Schneider and Beryl Korot. Harcourt Brace Jovanovich, 1976. 286 pp., \$9.95 paperbound, \$19.95 hardbound.

Outside the circle of those who

create it, the story of the growth and development of video art is not well known. And aside from devotees, few of us have seen the full range of forms that video art can take. Indeed, one of the most important contributions of this anthology is to convey the diversity of the medium.

The first half of the book presents the work of some 70 artists, mostly Americans. Each work is described or commented on by the artist, and illustrated with black and white photos. The second half, less copiously illustrated, is a series of essays and commentaries dealing with the history and philosophies of video art. Interestingly, there is no single definitive essay on the subject, but perhaps this is understandable in a field that is relatively new and so varied.

I have no substantial criticisms of the book, only a mild frustration growing from the use of print and

still photos to describe a nonstatic and often colorful art form. Happily, a list of distribution sources of artists' videotapes has been included for those who wish to see the real thing.—*Robert A. Matthai* △

American Antiques from Israel Sack Collection, Vol. V. Highland House Publishers, Inc., 814 H St., N.W., Washington, D.C. 20001. 281 pp., illus., \$30.

Israel Sack, Inc. is one of the premier dealerships of American antiques. It has been instrumental in assisting a number of major public and private collections to maintain a high level of quality. Its connoisseurship has been, generally, impeccable. Its regular series of brochures and sale catalogs, "Opportunities in American Antiques," are well known to all museum people.

Thus it was of some note a few years ago when the printing company of Joseph Hennage of Washington, D.C., decided to collect and issue the Sack publications. Annually, Hennage has published the entire preceding year's series of Sack catalogs. The present volume is the fifth in the series and of the same beauty and quality as its predecessors.

The series is useful as a reference guide as each volume contains hundreds of illustrations of good quality and of a size conducive to examination. For nearly every object included there is a brief description indicating, when possible, its maker and provenance. Basic dimensions and materials are included in all cases. Nearly two dozen color plates picture the more superb pieces, such as a fine Queen Anne early walnut highboy and a pair of first-rate Chippendale chairs.

Of particular note in the present volume are the catalogs containing the collections of Mrs. Walter B. Robb and Charles K. Davis. Both the Robb and the Davis collections reflect the sense of quality and proportion inherent in better collec-

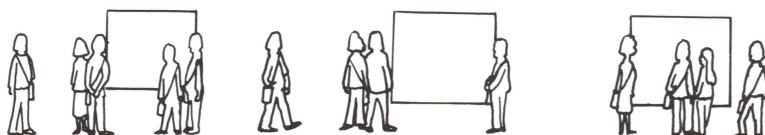
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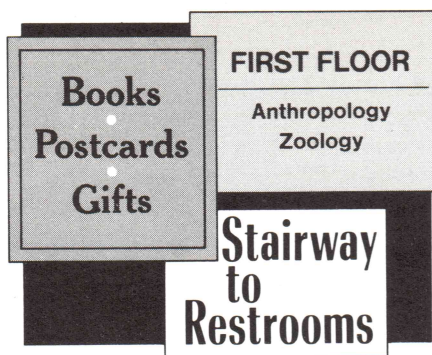
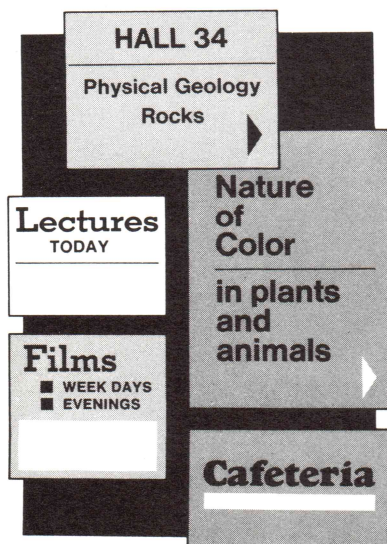
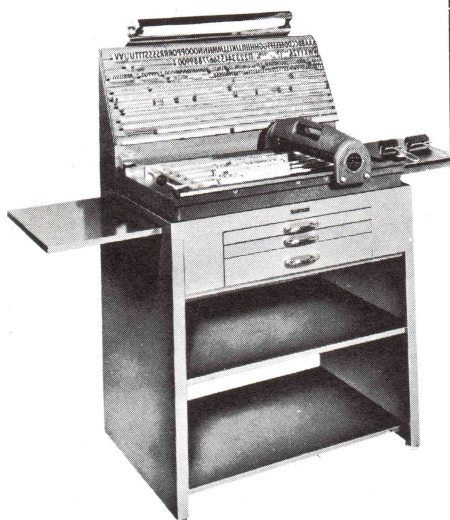
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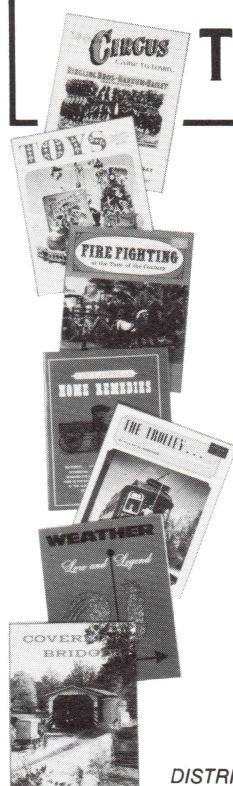
tions. The scholarship that has been devoted to authenticating the pieces and the taste with which they were assembled are evident in these catalogs. For this reason Volume V in the series must be on the reference shelf of any museum collecting in the American decorative arts.

—Louis Gorr △

Asiatic Influences in Pre-Columbian American Art, by Paul Shao. Iowa State University Press, Ames, Iowa. 195 pp., illus., \$25.

It seems as though anybody with any kind of imagination is convinced that he can run a museum, build a house, coach a football team or drill oil better than the professionals. Would Paul Shao, a professional architect, permit me to design his house for him? For free? If I paid him \$25?

An amateur will sometimes out-perform the pros, but not this time. Shao begins: "One of the most challenging problems confronting archeologists and ethnologists today is the origin of ancient American civilization." Well, that's just not so. Before massive movements of Europeans to the New World began, its population was made up of the descendants of Asiatic migrants whose infiltrations started at least 20,000 and perhaps as many as 70,000 years ago. Whenever and wherever intensive archeological investigations of New World cultures have been conducted these have demonstrated a unique New World character that evolved within a New World matrix. Paleo-Indian tool kits are stylistically different from those of Old World Paleo-people; cultigens that were essential to the development of New World sedentism are all indigenous to the New World; the mechanical and social techniques that made it possible to exploit these cultigens (and ultimately develop complex societies) were invented right here. It would be surprising if New World cultures did not look the least teeny bit Asiatic, but clearly Shao's "challenging problems" are no problems at all.



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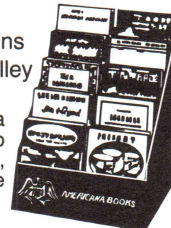
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Books

The origin of ancient American civilization has long been known to be multiple and ancient American.

Shao's statement of problem is a classic amateurism, like reinventing the wheel. There are other amateur stigmata. For example, on several occasions he offers unorthodox interpretations but withholds the supporting information pending "forthcoming publications."

The catalog of claims for pre-Columbian contacts during prehistoric times is long and fascinating. It ranges from solid evidence (Chinese coins and Japanese slaves found on North America's Northwest Coast) to less solid (Asiatic chickens in pre-Columbian Chile); from fantasy (Quetzalcoatl as a shipwrecked Viking) to reality (similarities in metaphysical belief systems in the Americas and western Asia). The trick, now and always, has been to sort through all this stuff systematically, defining the problems correctly, generating hypotheses, and testing these from the inside out against all available evidence. Skill, training, a certain mind-set and a lot of work—in other words, dedicated scholarship—are required. But how many scholars have been inhibited from pursuing these studies because the field has been co-opted by amateurs?

Shao pays lip service to scholarship and is certainly no member of the lunatic fringe. But all he does is show a selected batch of pictures of Asiatic and American sculptures that more or less look alike. The game of look-alike is an old and demonstrably useless exercise. Something may very well be there but we all know that biological twins can look quite different from each other while unrelated people can appear quite similar. So this is just another parlor game, a judgment with which the publishers would seem to agree since the volume is designed to fall off bookshelves and come to rest on cocktail tables.—

J. J. Brody Δ

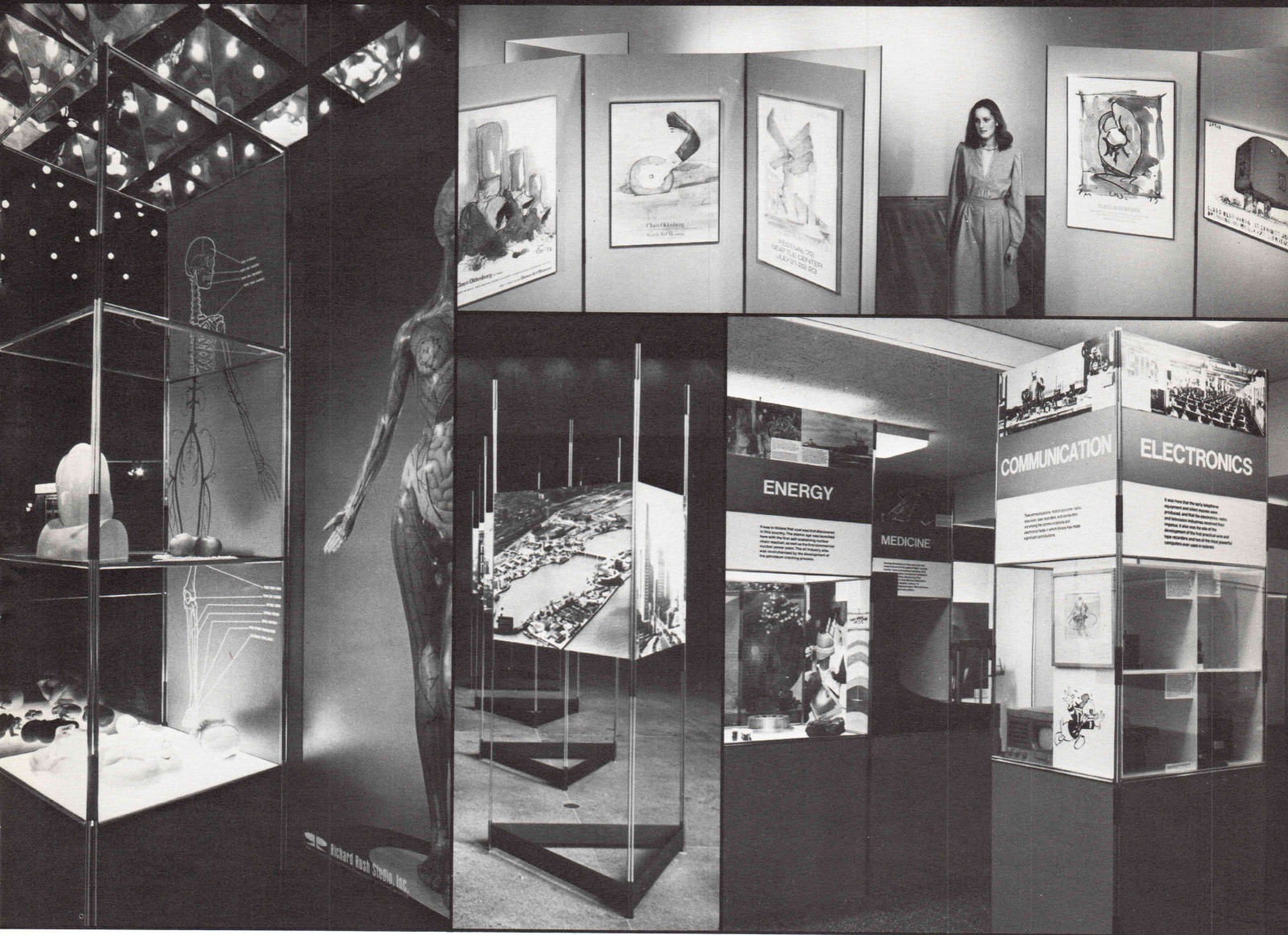
History Preserved: A Guide to New York City Landmarks and Historic Districts, by Harmon H. Goldstone and Martha Dalrymple. Schocken Books, 1976. (First published by Simon and Schuster, 1974.) 576 pp., illus., paperbound, \$8.95.

In a field in which casually interested amateurs can (and usually do) issue guidebooks to buildings, towns and styles, this book's appearance is a refreshing change. First published in an expensive hardbound format and now reissued in soft-cover, it is an intelligent and informed presentation of its subject and a stimulating guidebook of a kind rarely equalled.

The book is divided logically into sections dealing with each of New York's five boroughs, with five sections devoted to Manhattan. After this basic division, the book departs from the usual format of guidebooks and further subdivides the buildings in each section into fundamental types: residential, ecclesiastical, public, commercial and utilitarian. The buildings are designated according to their original use and not their present use. The bulk of each chapter treats specific buildings, with a section at the end of the chapter treating historic districts in the borough. The book is not intended for walking tours (although maps are included) but covers intensively the architecture and history of all parts of the city. A chronological chart serves as a guide for readers who want to follow examples of a particular architectural style or want to see examples of what was built in a particular decade. An introductory chapter provides an overview of architectural styles and supplies fundamental definitions.

The philosophy of the book is that "new is not necessarily better." The book provides a distinct service for the reader who is looking for weekend excursions as well as for the professional person involved daily with the preservation and interpre-

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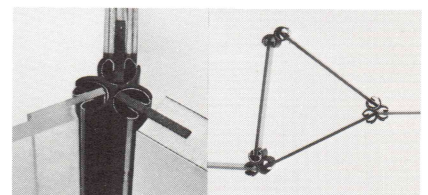
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tation of the artifacts of American culture. One hopes that such guides will appear in other cities as well.
—Louis Gorr Δ

Women Artists, by Karen Petersen and J. J. Wilson. New York University Press, 1976. 212 pp., illus., \$12.50.

The aims of this book, according to the authors, are to demonstrate the contributions of women artists over the centuries, and to stimulate a reconsideration of assumptions in art history. The first goal is met reasonably well, but many nagging questions arise regarding the second.

The presentation is straightforward: chronologically arranged biographical sketches of many dozens of artists, accompanied by one or more black and white photos of each artist's work. Interesting and informative comments by the artists are often included.

The emphasis is on painting and sculpture; and while film, photography and video are not included, books and articles on these topics are cited. All the works are well documented, and a comprehensive bibliography is provided.

The immense scope of the book has understandably forced the authors to deal with a limited number of topics and individuals; unfortunately, it is not always clear what the bases were for including or excluding certain works or artists. One also wonders about priorities: 24 pages are devoted to contemporary artists, while almost as many—21—are devoted to an appendix on women artists in China.

The book is weak in its analysis of women's art, and of the place of women's art in the broader sweep of art history. This weakness is perhaps best explained by the authors themselves, who admit being trained not in art history, but in comparative literature. Thus, as they note in something of an understatement, "specialists may take exception to our interpretations, [and] the absence of formal analysis. . . ."

Books

Despite its scholarly shortcomings, the book promises to do much to raise awareness of the contribution of women to art. However, a critical and academically sound analysis of this important subject is still awaited.—*Robert A. Matthai* Δ

Sensitive Chaos: The Creation of Flowing Forms in Water and Air, by *Theodor Schwenk*. Schocken Books, 1976. 144 pp., illus., \$14.95.

It happens this way: The book editor of MUSEUM NEWS gets a bunch of new titles and distributes them to reviewers according to some arcane selective system. If the word "chaos" is in the title Brody gets the book. What the editor doesn't know is that a) *Sensitive Chaos* is heavily oriented toward proselytizing a metaphysics derived from scientific observations and b) Brody reacts chaotically to Teutonic metaphysics; if he has to have any at all



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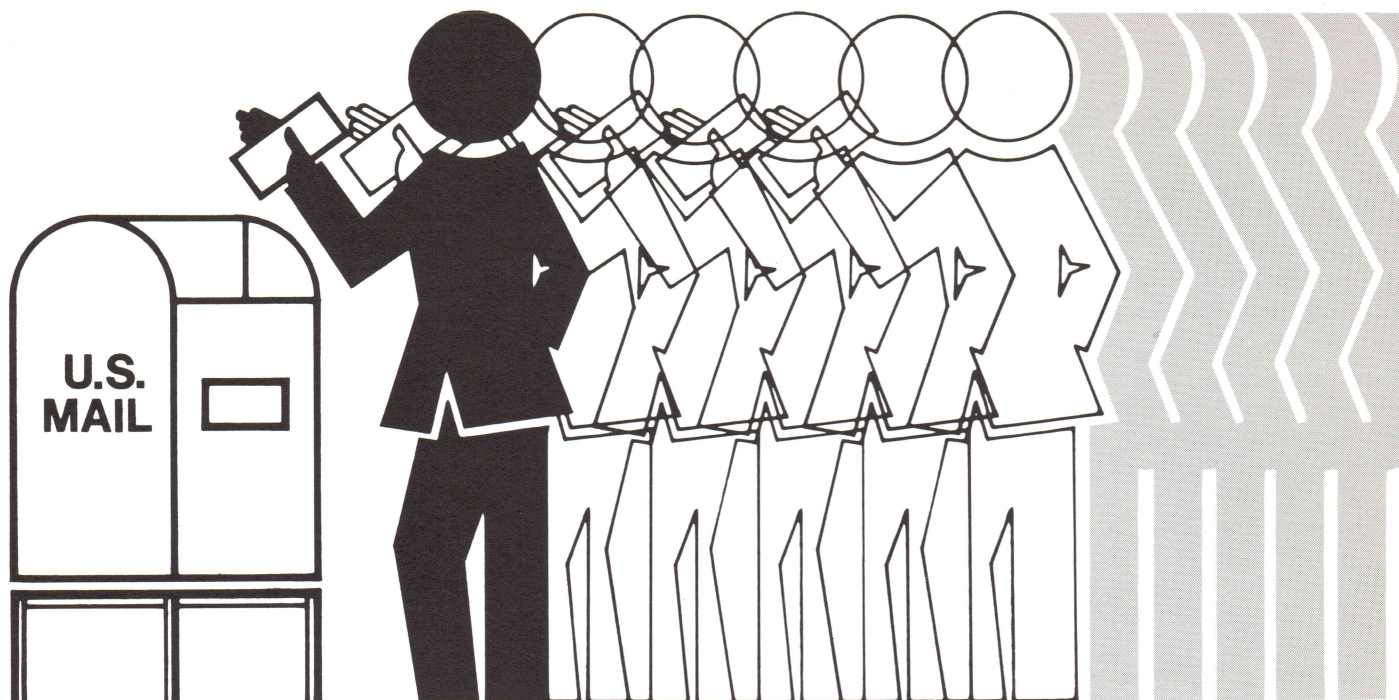
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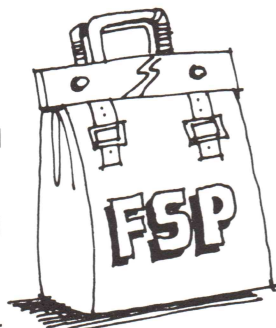
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he prefers it straight and "revealed" rather than watered down by "science."

Therefore, I ignore here the main theme of *Sensitive Chaos* and report only that it explains and illustrates many of the physical and mechanical properties of water in a pleasant and economical manner and its photographs are quite brilliant.—J. J. Brody Δ

American Views: Prospects and Vistas, by Gloria-Gilda Deak. *The Viking Press and The New York Public Library*, 1976. 134 pp., illus., \$19.95.

This sampler of American historical prints and drawings from the magnificent Stokes and Eno collections at the New York Public Library is loosely and somewhat inconsistently strung together by the theme of settlements and cities. In his brief introduction, "The City in the American Land," historian James Thom-

as Flexner refutes (without sounding terribly convincing) the "tendency in American life to postulate a conflict between urban and rural society." This introduction seems only casually relevant to the selection of prints that follows.

Though most of the best-known artists and engravers of American views are represented here—John Hill, Robert Havell, Currier and Ives, and others—the book is like a box of chocolate miniatures. It gives the reader a tantalizing taste of this and that, but fails to satisfy the appetite for more solid fare. Deak's text is well written and interesting, however; and it ought to be noted that she is presently at work on a complete and fully-illustrated guide to the collections of the library's prints division, incorporating and superseding Isaac Newton Phelps Stokes' 1933 *American Historical Prints*.

Unfortunately, the "full color" illus-

trations are lackluster, and neither the fine detail nor the nuances of color in most of these 48 prints and drawings have survived the reproduction process.

—Mary Jean Madigan Δ

Princes and Artists, by Hugh Trevor-Roper. *Harper and Row*, 1977. 175 pp., illus., \$20.

Subtitled "Patronage and Ideology at Four Hapsburg Courts, 1517-1633," *Princes and Artists* is a transcription of Trevor-Roper's Yaseen Lectures given at the State University of New York, Purchase, in 1974. Beginning with Charles V and his peripatetic court and moving through discussions of Philip II in Spain, Rudolph II in Prague and the Archdukes in the Catholic Netherlands, Trevor-Roper has written a fascinating overview of Hapsburg tastes and their influences in the arts.

Princes and Artists is no mere where-and-when account of Charles

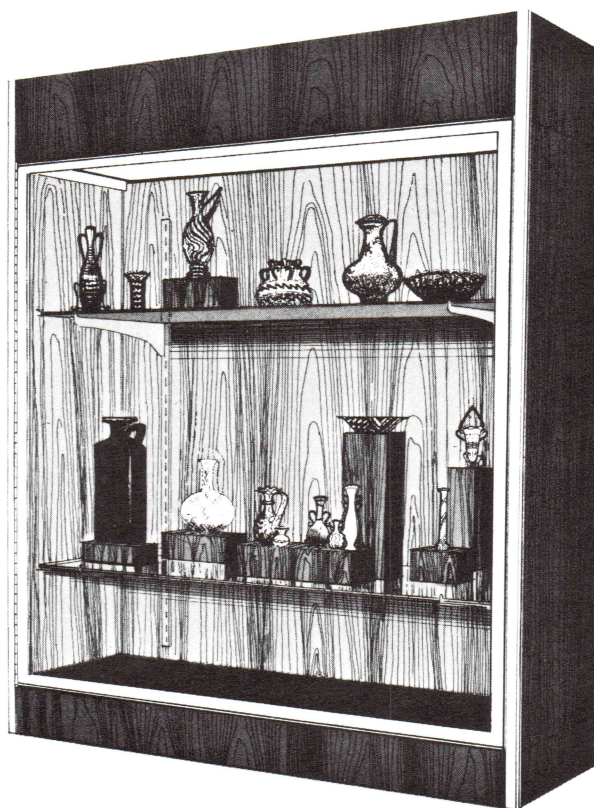
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V's meetings with Titian or Philip II's rejection of El Greco. Nor is it a biased, all-bad, all-good, view of the Hapsburgs as patrons. The Hapsburgs patronized good artists as well as bad, sometimes for the right reasons and sometimes mistakenly, and both sides are fairly presented. The point the author makes is that "art and literature are the true witness of all history that is worth preserving: They are the spiritual deposit which reminds us that we are the heirs of a living civilization."

What is fascinating about this study is the historian's perspective instead of the art historian's. Studying the artists in residence at Prague, for instance, art historians labor to explain the appearance of Italian influences on Northern painters like Spranger and van Aachen working in Prague. Trevor-Roper attacks the problem from another direction. Instead of viewing Spranger's mannered eroticism as stem-

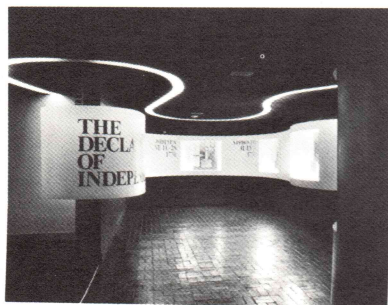
ming from connections in Italy, he sees it as pandering to the tastes of a neurotic patron. Both views are correct. Spranger did travel extensively in search of major works of art to be solicited as "gifts" to Rudolph and in his travels he absorbed ideas and styles of other centers. But he selected very carefully what he assimilated so that he would please his protector. The historian, thus, has added a dimension that the art historian often overlooks.

Throughout the book, we see the artist through a layer of patronage and while we learn about the artists, we learn much more of the Hapsburgs and patterns of patronage in general. Trevor-Roper closes with a chilling comparison of today's rulers with the Hapsburgs. Who is our Charles V courting his Titian, our Philip IV debating painting and diplomacy with his Rubens? No one is. "This is not what we expect of our political leaders today,"

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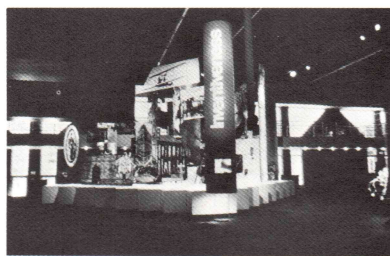
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says Trevor-Roper. "The hereditary rulers of the past knew their future, and their education was adjusted accordingly: How seriously young princes were then initiated into the living philosophy and culture of their time! Our modern leaders are seldom so prepared: They are sometimes so pre-occupied by the competitive race for power that they have no opportunity to prepare themselves aesthetically for its exercise." How sad.—*Bruce H. Evans* △

America's Forgotten Architecture, by Tony P. Wrenn and Elizabeth D. Mulloy, National Trust for Historic Preservation, 1976. 311 pp., illus., paperbound, \$8.95.

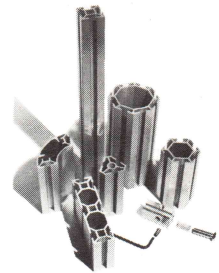
At first glance this appears to be yet another compendium of pictures of old buildings. However, *America's Forgotten Architecture* is more than the typical "preservation" anthology; it is one of the best books on historic preservation to appear.

The history of historic preservation has been marked by an emphasis on the grand, the elegant and the unique in architecture. In recent years, preservation has become an integral part of the environmental movement, with manmade structures seen as a component of the total environment. It was, therefore, only logical that the preservation movement would discover the commonplace in architecture and the built environment, or what some historians call "non-architecture" or "vernacular architecture." *America's Forgotten Architecture* is a manifesto for a new emphasis on the commonplace, the typical and the simple.

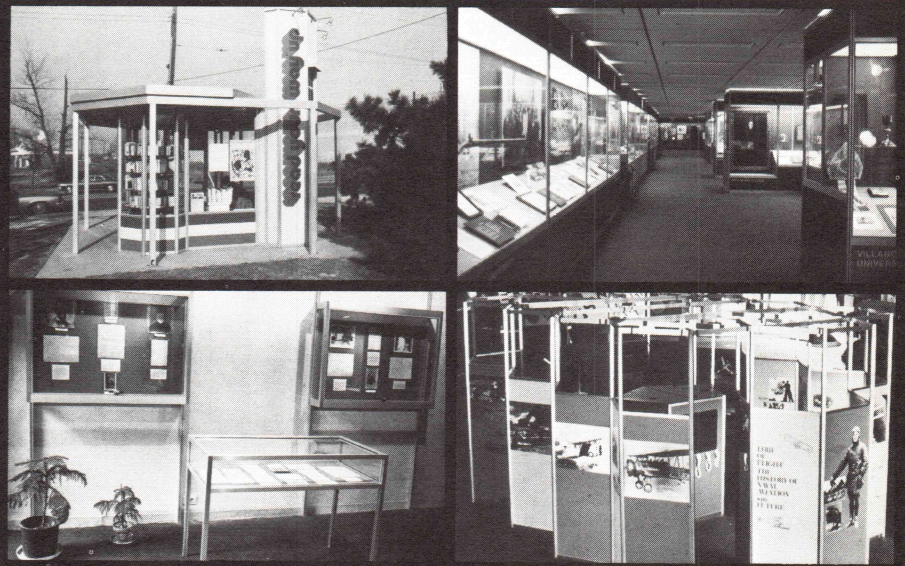
As James Biddle, president of the National Trust, writes in the foreword,

Architecture is one of the "necessary" arts, always with the capacity to reach the peak of creative impulses, but always tempered by the need to function. Built structures play a significant role in giving character, good and bad, to

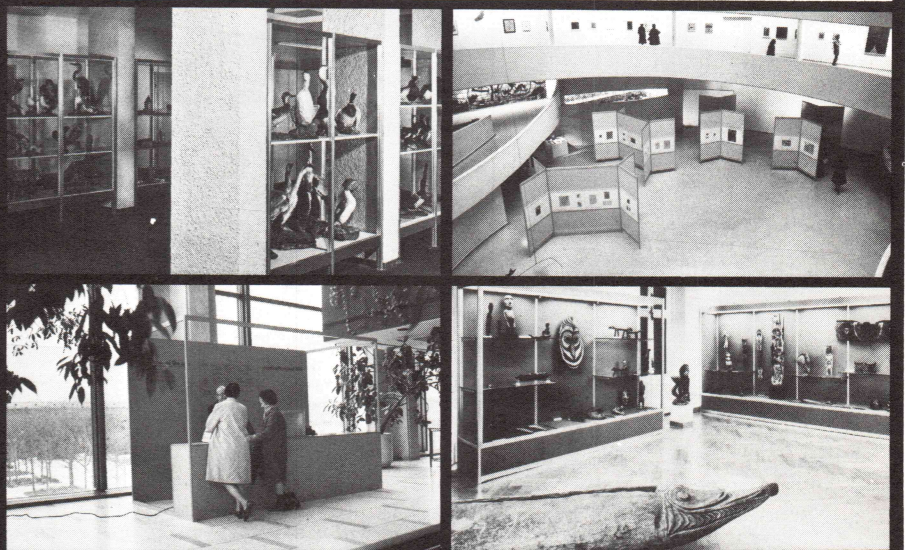
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every inch of inhabited land in this country. They physically define an area, making it different from any other. Through their historical and cultural associations and stylistic ambience (or lack of it), they affect the ways in which people regard their environment. But because buildings are so necessary, the built environment, like air and water and the land, has been overlooked until its loss of quality or viability is almost inescapable.

The book portrays a diversity of styles and shows that the major portion of an environment is shaped by people rather than nature. The book includes examples of Indian pueblos, New England salt boxes, Georgian mansions and 20th-century bungalows, as well as commercial buildings, skyscrapers, industrial structures and churches.

The book is intelligently organized around a coherent framework and theme. An essay on "Our Hidden Inheritance" sets the tone by discussing the tendency to regard architecture (and the built environ-

ment generally) as either important and worth saving, or not important and not worth saving. Most of the structures in the book would easily qualify, in many people's minds, for the latter category; they are not yet recognized as valuable and there have been few attempts to record them. It should be mentioned that the authors tend to regard all structures as valuable and therefore worth preserving. They do not seem to consider the fact that all old buildings are not necessarily worth preserving in any form beyond pictures. They recognize that the built environment is evolutionary, but they seem to wish the process had stopped somewhere in the recent past.

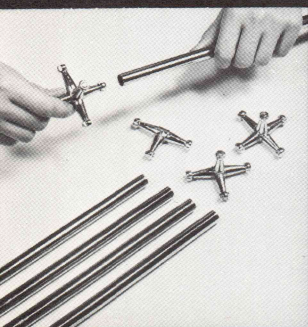
"Preserving It All Together," another essay, puts the theme of the book into the context of the familiar slogan of the National Trust: "It is better to preserve than repair, better to repair than restore, better to restore than reconstruct." This is

usually good advice and properly sets preservation priorities. However, the reader should be aware that these priorities are very dogmatic.

There are several chapters devoted to practical aspects of historic preservation, such as methods of documentation and preservation, adaptive use of old buildings and financial problems, among others. There are also worthwhile appendices listing sources of information on funding, technical expertise, and other concerns.

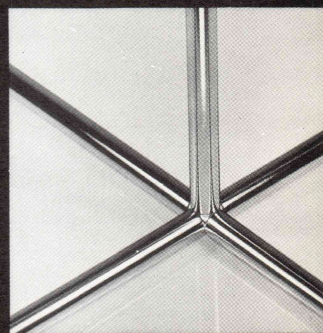
With the caveat mentioned, *America's Forgotten Architecture* is a fine piece of work and a solid contribution to the literature of preservation. Anyone involved to any degree in preservation will acquire a copy routinely. But anyone involved in the study of the artifacts of American culture should also have this book in his library.

—Louis Gorr △



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Exhibits for the Small Museum: A Handbook, by Arminta Neal, with an introductory essay by H. J. Swinney. American Association for State and Local History, 1400 Eighth Ave. South, Nashville, Tenn. 37203. 169 pp., illus., \$8 (AASLH members, \$6).

Do not be misled by the title. This volume has potential utility for every sort of museum. The no-nonsense text has detailed and easily understood illustrations and anyone with a pair of opposable thumbs should be able to produce the things shown. Beyond that, anyone with imagination should be able to use the illustrations and ideas as starting points for creative innovations. With Swinney's essay, a clear statement of what museums and museum exhibitions should be, you have a handbook that deals quite fundamentally with objectives as well as means.

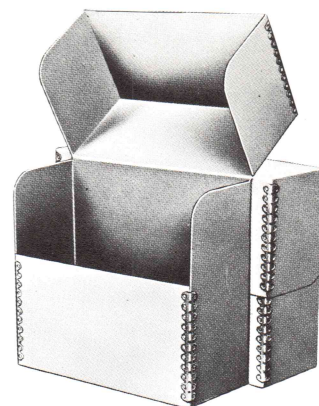
It is not flawless. A bibliography, index and several different technical appendices would have been helpful. All are missed. A more serious omission is a discussion of the entire subject of artifact conservation, as though exhibit design and installation posed no threat to the well-being of museum objects. Granted, museums are incomplete unless they interpret their objects but still, their fundamental business is to preserve objects. We all know (or should know) that every exhibit installation represents a problem in conservation and not to recognize that fact in this handbook is a little surprising.—J. J. Brody Δ

The Regionalists, by Nancy Heller and Julia Williams. Watson-Guptill Publications, 1976. 208 pp., illus., \$35.

The term "regionalism" in American painting refers to the art of the 1920's, '30s, and '40s, which represented "the last great flash of figurative painting before abstract art swept the field." The compositions of Thomas Hart Benton, John Stuart Curry and others interpreted the American scene of that time, especially as it occurred along the Great Plains of the Midwest. The

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Advertising Index

AAM Publications/16
Abstracta/78
Acoustiguide/66, 67
Administrative Systems/74
Andrews/Nelson/Whitehead/6
Applied Arts Publishers/69
Blackwood Films/20
Bruce Manufacturing Company/24
Buhl Optical/76
Burlington International
Fine Art Fair/17
By-Word Corporation/33
C. W. Shaver & Co., Inc./Cover 3
Canadian Museums Association/15
Canadian Native Prints Ltd./12
Carl G. Allen/80
Cart and Crate/73
Christie, Manson &
Woods International, Inc./5
Design and Production/2
Dimensional Communications/24
Display Sales/10
Fleetwood Industries/69

Frankie Welch/70
Franklin Distributors Corp./4
General Electric VDEO/64
Goettler Associates/65
Helmut Guenschel, Inc./19
Highsmith Company/63
Hollinger Corporation/79
Hugo G. Rodeck, Ph.D./80
Huntington T. Block Insurance/15
International Film Bureau/33
Joseph A. Wetzel Associates/34
Kennedy Galleries/32
Kulicke Frames/9
LaBelle Industries/62
Lake Shore Markers/4, 62
Lighting Services/13
Louis Paul Jonas Studios, Inc./73
Lund Humphries/79
Lynch, Kenneth & Sons/14
Lynch Museum Services/76
Meierjohan-Wengler, Inc./63
Mitten Designer Letters/22
Modernage Photo Services/7

Museum Design Associates/18
Museum Services/63
National Register
Publishing Company/31
Northeast Craft Fair Ltd./21
Ollendorff Fine Arts/Cover 4
Oro Manufacturing Company/75
Oxford University Press/14
Pace Editions/10
Royal Ontario Museum/11
Rupaco Paper/72
Seven Santini Bros./Cover 2
Showcard Machine Company/68
Spacesaver/30
Staples and Charles/61
Syma Structures/77
TCI/institutional/62
Technical Exhibits Corporation/71
Vacu-Systems/24
Verilux, Inc./8
Xkulturcom/64

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